

2017

Song and Russian Futurism: The Early Vocal Works of Nikolay Roslavets and Arthur Lourié

Savanna Rigling

Louisiana State University and Agricultural and Mechanical College, riglings@gmail.com

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_theses



Part of the [Music Commons](#)

Recommended Citation

Rigling, Savanna, "Song and Russian Futurism: The Early Vocal Works of Nikolay Roslavets and Arthur Lourié" (2017). *LSU Master's Theses*. 4578.

https://digitalcommons.lsu.edu/gradschool_theses/4578

This Thesis is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Master's Theses by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

SONG AND RUSSIAN FUTURISM: THE EARLY VOCAL WORKS OF
ARTHUR LOURIÉ AND NIKOLAY ROSLAVETS

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Masters of Music

in

The School of Music

by
Savanna Rigling
B.M., University of South Florida, 2015
August 2017

TABLE OF CONTENTS

ABSTRACT	iii
CHAPTER	
1 INTRODUCTION	1
2 MELODY AND MUTABILITY	10
3 ROSLAVETS EARLY SYNTHETIC STYLE IN <i>FOUR COMPOSITIONS FOR VOICE AND PIANO</i>	29
4 CONCLUSION	58
BIBLIOGRAPHY	61
APPENDIX: TRANSLATIONS OF THE ROSLAVETS SONGS	63
VITA	65

ABSTRACT

This thesis analyzes Nikolay Roslavets's *Four Compositions for Voice and Piano* and Arthur Lourié's *Azbuka* and *Corona Carminum Sacrorum*, all works written during the height of the composers' involvement with the Russian Futurist movement. These works represent opposite means of compositional experimentation. Lourié used Russian folk influences to stretch the limits of tonality through the use of *peremennost'*. *Azbuka* and *Corona Carminum Sacrorum* contain equal tonal centers of A minor and C major with secondary harmonic areas of E minor and G major. Roslavets, however, invented his own system of composing with synthetic chords to free himself from past artistic trends. A combination of voice-leading analysis and set-class analysis reveals three types of transpositional organization: *cyclic*, *derivative*, and *varied*. Each type of transpositional organization has a different function that shapes the harmonic and orthographical landscape of the songs. Lourié's works manifest his shift to "new simplicity" (Sitsky, 87) as a means of musical experimentation whereas Roslavets sought to expand the boundaries of composition with synthetic chords.

CHAPTER 1: INTRODUCTION

Arthur Lourié (1892–1966) and Nikolay Roslavets¹ (1881–1944) are two composers whose musical contributions are only recently coming to light in the West, largely due to tragic historical circumstances. Both composers found themselves effectively written out of history with the rise of the Stalin regime in the 1920's and 1930's and, consequently, many of their works were either lost or destroyed. In the 1910's Lourié and Roslavets flourished in avant-garde artistic communities in Moscow and St. Petersburg which granted them compositional freedom and exposure to new music from around Europe. Roslavets's and Lourié's provocative compositional style drew the attention of prominent Russian Futurists, such as David Burlyuk and Benedikt Livshits, who in turn gave their music a platform.² This thesis examines the opposite approaches Lourié and Roslavets took in their synthesis of avant-garde art and poetry into music. Lourié's *Corona Carminum Sacrorum* and *Azbuka* combine eclectic subject matter with Russian theoretical thought that challenges tonality and past poetic practices. Roslavets's *Four Songs for Voice and Piano* reveals the Russian attempt at composing atonal music and methods of organizing a new system free of tonal constraints.

The Russian Futurist movement does not have a concrete beginning, but was founded by a group of artists in response to the impressionist movement in French painting and a reaction against the “decadent” symbolist movement in Russian literature.³ This group of neoimpressionists aimed to synthesize impressionist painting ideals with literature and sought to emphasize

¹ The system of transliteration used in this thesis is that of Richard Taruskin, which he modified from Gerald Abraham's system used in the 1980 *New Grove Dictionary of Musicians*. This system allows *uu* to be written *ii*, *uŭ* as *iy*, and *bi* as *i*. See Simon Morrison, *Russian Opera and the Symbolist Movement* (Berkeley: University of California Press, 2002), xi. Names commonly spelled another way, such as Yavorsky, will not adhere to this system.

² Vladimir Markov, *Russian Futurism: A History* (Berkeley: University of California Press, 1968), 140, and Charles M. McKnight, III, “Nikolai Roslavets: Music and Revolution” (PhD diss., Cornell University, 1994), 7.

³ Ibid, 2–3.

“lyrical realism” in their works.⁴ In 1910 a group of likeminded artists published *Sadok sudey* [“A Trap for Judges”] a collection of prose, poetry, and sketches printed on wallpaper.⁵ Contributor Mikhail Matiushin (1861–1934) stated “We understood very well that with [*Sadok sudey*] we were laying a granite cornerstone as the basis of a new epoch of literature.”⁶ Despite their high ambitions for the publication, it received little critical attention and failed to create a manifesto for their beliefs.⁷ The creation of *Sadok sudey* served as the first ever gathering of Russian Futurists, although the group did not refer to themselves by that title. David Burlyuk (1882–1967), and Vasilii Kamenskiy (1884–1961) trace the concrete beginning of the Futurist movement to *Sadok sudey* in late 1909, but other Futurists disputed their claim and believe the movement began around 1911–1912.⁸

The early Russian Futurists denied any influence of the Italian Futurist movement both in regards to their formation and ideals.⁹ Vladimir Markov echoes their opinion: “it is true that in its origins the Russian group was quite independent of the Italians. In 1909 not one of the *Sadok* people had even heard of Futurism; no one could dream that three years later they would call themselves futurists.”¹⁰ Filippo Tommaso Marinetti (1876–1944) began the Italian Futurist movement with the publication of his *Manifesto of Futurism* in 1909.¹¹ The Italian movement was the first to coin the term “futuristi” and aimed to create new and provocative forms of art.¹² Marinetti, refuted the Russian Futurists claims of independence by publishing the following statement in *The Russian Gazette* (1913):

⁴ Ibid, 4.

⁵ Ibid, 8 and 22.

⁶ Charlotte Douglas, “The New Russian Art and Italian Futurism,” *Art Journal* 3 (1975): 231.

⁷ Markov, 26.

⁸ Ibid, 4.

⁹ Ibid, 8.

¹⁰ Ibid, 26–27.

¹¹ Susan P. Compton, “Italian Futurism and Russia,” *Art Journal* 4 (1981): 343.

¹² Ibid, 343.

There can be no argument that the word Futurism (Futurists, Futuristic) appeared in Russia after my first manifesto was printed in Figaro and reprinted by the most important newspapers throughout the world and, of course, by Russian newspapers and journals.¹³

Arguments for the influence of Italian Futurism on Russian Futurism cite similarities with painting techniques, the chronology of the movements (Italian Futurism came first), and the presence of Italian Futurist manifestos in Russian newspapers beginning in 1910.¹⁴ Unlike the Italian Futurists, the Russian movement was divided into several subsets of Futurism. David Burlyuk founded in the Cubo-Futurist group in 1910 under a different name, Hylaea.¹⁵ The original Hylaeans consisted of David Burlyuk (1882–1967), Vladimir Burlyuk (1886–1917), Vladimir Mayakovskiy (1893–1930), and Benedikt Livshits, all Moscow based poets and artists reacting against the Symbolist movement.¹⁶ Their 1912 treatise “A Slap in the Face of Public Taste” details the group’s philosophy stating that: “Only we are the face of our Time... The past is crowded. The Academy and Pushkin are more incomprehensible than hieroglyphics.”¹⁷ Their controversial statements boosted the fame of the organization and spurred them to change their name to Cubo-Futurists in 1913 and spread to St. Petersburg.¹⁸ On the opposite spectrum was the St. Petersburg based Ego-Futurist group characterized “by urbanist theme(s)...philosophy of extreme individualism, and poetic experiment.”¹⁹ The Ego-Futurist movement contained a strong French influence that juxtaposes the Russian sovereignty of the Cubo-Futurists, although both groups experimented with neologism and irreverent poetry.²⁰

¹³ Douglas, 229.

¹⁴ Ibid.

¹⁵ Ibid, 32.

¹⁶ Ibid.

¹⁷ David Burlyuk, Aleksei Kruchenikh, Vladimir Mayakovskiy, and Victor Khlebnikov, *Poščečina obščestvennomu vkusu*. (Drucker, 1912). Translated in Markov, 45.

¹⁸ Markov, 45 and 117.

¹⁹ Ibid, 88 and 117–118.

²⁰ Ibid, 60 and 62.

While Russian Futurism was primarily a literary and artistic movement, it greatly influenced musicians, especially composers. This thesis examines *Four Compositions for Voice and Piano* by Nikolay Roslavets and *Corona Carminum Sacrorum* and *Azbuka* by Arthur Lourié written during the height of their involvement with the Russian Futurist movement (1913–1917). Although Russian Futurism was a loosely defined term among the Russian composers, their artistic aims were similar to those of the founders of the Russian Futurist movement. My thesis focuses on the compositional methods of these different Russian Futurist composers, who sought to create a new musical sound in congruence with their era of artistic freedom and experimentation.

Nikolay Roslavets was born to a peasant family in Dushatino, Ukraine on January 5, 1881, where he grew up in impoverished circumstances and taught himself how to read and write.²¹ After learning piano and violin by ear, Roslavets began taking theory lessons from Arkadiy Maksimovich Abaza in the 1890s.²² This training served as a catalyst for Roslavets to leave his rural settings and enroll in the Moscow Conservatory in 1902.²³ Roslavets spent ten years studying violin and composition at the Moscow Conservatory and won the silver medal for his cantata “Heaven and Earth.”²⁴ Roslavets was not fond of his time at Moscow Conservatory and states in his personal memoir, “Having at last been freed from the fetters of school and having entered upon independent creation, I felt from the very first that in order to speak my own word in music, I must absolutely be finished with all the baggage I received at school.”²⁵ Roslavets’s desire to create something new led to the creation of his system of composing with synthetic chords in 1913.²⁶ He first utilized this method in his Sonata No. 1 for Violin and Piano

²¹ Larry Sitsky, *Music of the Repressed Russian Avant-Garde, 1900–1929* (London: Greenwood Press, 1994), 38.

²² Ibid, 39.

²³ Ibid.

²⁴ Ibid.

²⁵ “Nik. A. Roslavets on Himself and His Works,” *Sovremennaiia muzika* 1 (1924), 133. Translated in McKnight, 6.

²⁶ Anna Ferenc. “Roslavets, Nikolay Andreyevich.” *Grove Music Online*. Oxford University Press.

(1913) and *Three Compositions for Voice and Piano* (1913).²⁷ Roslavets remained in Moscow after graduation and worked with the Lecture-Repertoire-Publishing area of the Proletarian Cultural-Educational Organization and served as head of music publishing for the Moscow Proletkult.²⁸ In 1921 Roslavets served as the head for the headed the People's Commissariat of Public Education in the Ukraine, but returned to Moscow two years later.²⁹ Upon facing pushback for his compositions, Roslavets broke ties with the communist party in 1924 and was forced to relocate to Uzbekistan due to rising political tensions in 1931.³⁰ Roslavets was able to return to Moscow in 1933, although his name had already been expunged from the Russian encyclopedias.³¹ Due to his poor health, Roslavets was readmitted to the Union of Soviet Composers in 1940, but died four years later.³²

Born as Naum Lur'ye in Odessa, Ukraine, Lourié immigrated to Russia in 1909. He enrolled in St. Petersburg Conservatory, where he received his musical training alongside Sergei Prokofiev.³³ Lourié stopped attending classes in 1913, however, and became increasingly involved with the Cubo-Futurists.³⁴ His regular performances at the Stray Dog cabaret elevated him as the musical leader of the Futurist movement. Additionally, in 1913 Lourié officially changed his name from the Jewish Naum Lur'ye, to Arthur Vincent Lourié following his conversion to Catholicism. After the revolution, Lourié served as the head of MUZO, the musical division of the People's Commissariat, and worked to reform music education and promote Russian musical ideals. In his time serving as head of MUZO, from January 1918 to January 1921, Lourié

²⁷ Sitsky, 56–57.

²⁸ Inessa Bazayev, "Composing with Circles, Spirals, and Lines of Fifths: Harmony and Voice Leading in the works of Nicolai Roslavets" (PhD diss., City University of New York, 2009), 4–5.

²⁹ Ibid, 5.

³⁰ Ibid.

³¹ Ferenc. "Roslavets, Nikolay Andreyevich."

³² Ibid. The Union of Soviet composers granted Roslavets access to healthcare in his later years.

³³ Olesya Bobrik, "Arthur Lourié: A Biographical Sketch," in *Funeral Games in Honor of Arthur Vincent Lourié*, ed. and trans. Klára Mócz and Simon Morrison (Oxford: Oxford University Press, 2014), 33–35.

³⁴ Markov, 140.

ié published a large number of his works, but hesitated in doing the same for his contemporaries.³⁵ Lourié resigned from his position due to rising political tensions and scandal in 1921, and left Russia a year later.³⁶ He relocated to Berlin where he met Varèse and was admitted to the League of Composers.³⁷ After some difficulty due to his Soviet connections, Lourié moved to Paris and became a French citizen in 1926.³⁸ Lourié made the acquaintance of Stravinsky and Koussevitzky during his time in Paris, but left due to declining positions in 1941.³⁹ Lourié maintained a working relationship with Koussevitzky despite failing to achieve success as a composer. He died in Princeton, New Jersey in 1966.⁴⁰

Although both composers' careers followed different directions, the Russian Futurist movement (1913–1917) unites the two compositionally and historically. Arthur Lourié's first exposure to the movement was through the avant-garde Stray Dog Café in St. Petersburg.⁴¹ It was here that he first caught the eye of the leader of the Cubo-Futurists, Benedikt Livshits (1887–1939), who was attracted to Lourié's experimentation with quartertone harmony.⁴² The height of Lourié's involvement with the Cubo-Futurists occurred in 1914 as a reaction to Italian Futurist Filippo Tommaso Marinetti's visit to Russia.⁴³ In response to Marinetti's controversial visit, Lourié, Livshits, and George Yakulov⁴⁴ (1884–1928) co-authored the "We and the West" treatise which states "Europe has no new art and cannot have it for this is founded on cosmic elements. All art of the West is territorial. The only country which, hitherto, has had no territorial

³⁵ Bobrik, 42–43.

³⁶ Ibid, 46–47.

³⁷ Ibid, 48.

³⁸ Ibid, 50.

³⁹ Ibid, 56.

⁴⁰ Bobrik, 62.

⁴¹ Ibid, 35.

⁴² Markov, 140.

⁴³ McKnight, 7–8.

⁴⁴ Maureen A. Carr, *After the Rite: Stravinsky's Path to Neoclassicism: 1914–1925* (Oxford: Oxford University Press, 2014), 8.

art is Russia.”⁴⁵ Lourié details that “for music a mastery of linearity (architectonic) by means of inner perspective (primitive synthesis)” and “substantiality of elements” are what will move Russian music forward.⁴⁶ In February 1914⁴⁷ Lourié and Livshits hosted a lecture recital where Lourié gave the anti-Western talk, “Italian Futurist Music.”⁴⁸ Roslavets joined Lourié for this lecture recital and gave a response to Lourié’s lecture alongside composer Mikhail Matiushin (1861–1934).⁴⁹ Livshits’s favor for Lourié was short lived and did not allow the composer to join the Cubo-Futurists. He described Lourié “as a provincial snob, who cared little for the futurists, but associated with them, and never called himself a Futurist out of ‘foppishness.’”⁵⁰ Despite never becoming a formal member of the Cubo-Futurists, Lourié’s political views and interests remained similar to the group leading up to the 1917 Revolution.

Roslavets was never explicitly involved with the Futurist movement, but did have a relationship with David Burlyuk. The two are speculated to have met during Roslavets’s studies at the Moscow Conservatory, where Burlyuk’s wife also studied.⁵¹ Roslavets’s new method of composition caught Burlyuk’s attention and inspired him to illustrate the covers of Roslavets’s works⁵² and publish them in various Cubo-Futurist publications including the 1915, *Vesenneye kontragentstvo muz* [“The Vernal Subcontracting Agency of the Muses”] and 1916, *Moskovskiy mastera* [“Moscow Masters”].⁵³ Roslavets set the poetry by a variety of Russian Futurist poets, including Igor Severyanin (1887–1941), Konstantin Bolshakov (1895–1938), and Vasilisk

⁴⁵ Benedikt Livshits, *The One and a Half-Eyed Archer*, translated and edited by John E. Bowlit (Newtonville, MA: Oriental Research Partners, 1977), 174 and 250–251. Used in Carr, *After the Rite: Stravinsky’s Path to Neoclassicism: 1914–1925*, 10.

⁴⁶ Ibid.

⁴⁷ McKnight, 7–8.

⁴⁸ Sitsky, 155.

⁴⁹ McKnight, 7–8.

⁵⁰ Markov, 140.

⁵¹ McKnight, 7–8.

⁵² Markov, 411.

⁵³ Ferenc. “Roslavets, Nikolay Andreyevich.”

Gnedov (1890–1978) whose poems appear in *Four Compositions for Voice and Piano*.⁵⁴ Roslavets highlights the similarities between the rival Futurists in *Four Compositions for Voice and Piano* by the Cubo-Futurist Burlyuk and Ego-Futurist Severyanin, Bolshakov, and Gnedov.

Both Lourié and Roslavets were united in history through Russian Futurism but the two composers works from the time represent opposite means of experimentation. In this thesis, I analyze two different compositional approaches taken by Lourié and Roslavets in *Azbuka*, *Corona Carminum Sacrorum*, and *Four Compositions for Voice and Piano*. Lourié's works coincide with his shift to “new simplicity” in 1915 after experimenting with graphic notation and quarter-tone harmonies.⁵⁵ This “new simplicity” in Lourié's compositional style alludes to the “primitive synthesis” mentioned by the composer in “We and the West” and manifests itself in the form of *peremennost'* (mutability) present in all the songs. In Chapter 2 I identify the presence of two, equal tonal-centers in *Azbuka* and *Corona Carminum Sacrorum*. I analyze monophonic, melodic examples and harmonic progressions to reveal different aspects of *peremennost'* within the songs. Theorist Boleslav Yavorsky discovered the unique capacity for monophonic music to exist in two tonal centers at once through the analysis of Russian folk songs upon which later theorists, such as Yuri Kholopov, added triadic and harmonic function.⁵⁶ The presence of *peremennost'* in *Azbuka* and *Corona Carminum Sacrorum* serves as a means for Lourié's experimentation in music that exists outside of Western tonal norms. Roslavets also aimed to write music beyond Western tonality and chose to create a new system of composing with synthetic chords. My analytical approach follows the work done on *Four Compositions for Voice and Piano* by Charles

⁵⁴ Markov, 61, 78, and 110.

⁵⁵ Sitsky, 87.

⁵⁶ Ellen Bakulina, “The Concept of Mutability in Russian Theory,” *Music Theory Online* 20, no. 3 (2014).

McKnight III and Terry Ewell by examining methods of voice leading within the songs.⁵⁷ In Chapter 3, I discuss *cyclic*, *derivative*, and *varied transposition* and their role in these early synthetic works. *Cyclic transposition* reveals explicit methods of transitioning to orthographical extremes, *derivative transposition* shows arithmetic patterns, and *varied transposition* highlights the flexibility of synthetic chords through the use of enharmonic pivots. I examine these songs using voice leading graphs outlined by Joseph Straus in “Voice Leading in Atonal Music” and “Uniformity, Balance, and Smoothness in Atonal Voice Leading” to highlight the importance of orthography and voice leading paths between the synthetic harmonies in the songs.⁵⁸ My concluding chapter synthesizes the musical experimentation of Roslavets and Lourié with the artistic and literary endeavors of the Russian Futurist movement.

⁵⁷ See “Charles M. McKnight III, “Nikolai Roslavets: Music and Revolution” (PhD diss., Cornell University, 1994) and Terry Barnard Ewell, “At the Vanguard of Russian Musical Modernism: Nikolai Andreevich Roslavets” (PhD diss., University of Washington, 1994).

⁵⁸ See Joseph N. Straus, “Voice Leading in Atonal Music,” in *Music Theory in Concept and Practice*, ed. by James M. Baker, David W. Beach, and Jonathan W. Bernard (Rochester: University of Rochester Press: 1997) and “Uniformity, Balance, and Smoothness in Atonal Voice Leading,” *Music Theory Spectrum* 25 (2003).

CHAPTER 2: MELODY AND MUTABILITY

In “An Inquiry to Melody” Arthur Vincent Lourié states “melody in itself is not connected with any action and does not lead to any action,” that it “serves no purpose at all.”⁵⁹ However, what the Futurist composer believes is that melody brings “liberation,” “a sense of freedom,” and has the potential to free the listener “from the chains of spatial and temporal limitations.”⁶⁰ Although Lourié published his article in *Modern Music* in 1929, the composer’s beliefs echo the influence of his time spent in St. Petersburg during the Russian Silver Age, where his quest was to compose truly “Russian” music. During his early years spent in St. Petersburg, Lourié wrote several collections of vocal works, including the secular *Azbuka* (1917) and sacred *Corona Carminum Sacrorum* (1915–1917).⁶¹ In the following chapter, I first summarize the concept of *peremennost’* [mutability] as defined by Yavorsky and Kholopov and then identify contrasting aspects of mutability within *Azbuka* and *Corona Carminum Sacrorum*. Although these songs contain contrasting subject matter Lourié’s use of *peremennost’*, or tonal mutability, unites the musical surface of the compositions.

Russian theorist Boleslav Yavorskiy introduced the concept of *peremennost’* in his 1908 treatise, *Stroenie muzykal’ noi rechi* [The Structure of Musical Speech] upon which later theorists, such as Protopopov, Mazel, and Kholopov, elaborated.⁶² *Peremennost’* evolves from Yavorskiy’s symmetrical systems, which show resolution of tritones into either major or minor thirds, in turn creating a series of unstable and stable pitches. The culmination of these stable and unstable pitches creates mutable modes with four stable tonic pitches, separated by thirds.

⁵⁹ Arthur Lourié, “An Inquiry into Melody,” *Modern Music* 7-8, no.1 (1930): 6, 9.

⁶⁰ Ibid, 9.

⁶¹ “Arthur Lourié: Works,” <http://www.lourie.ch/en/arthur-lourie/works/>

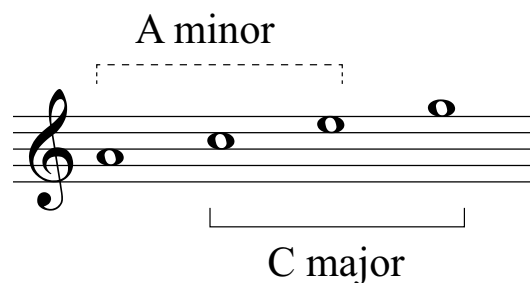
⁶² Bakulina.

Example 2.1 one shows Yavorsky's Mutable Mode One that contains A minor and C major as equal tonal centers.



Example 2.1: Yavorsky's Mutable Mode One⁶³

Yavorsky's mutable modes illustrate *peremennost'* via its lack of a single pitch or chord as tonic, allowing for music to oscillate between tonal centers. Yavorsky and his student Protopopov's original *Teoria Ladvogo Ritma* [Theory of Modal Rhythm] focuses on the monophonic implications of *peremennost'*, commonly found in Russian folk songs, which was later further developed by theorists Lev Mazel and Viktor Berkov. According to Mazel, the series of stable thirds in Yavorskiy's mutable modes create two diatonically related triads, which function as equal tonics throughout the piece.⁶⁴ Berkov elaborates on Mazel's triadic functions of *peremennost'* stating that, unlike Western modulation, mutability features fluctuations between third-related, diatonic major and minor keys (see Example 2.2).⁶⁵



Example 2.2: Diatonically related keys formed by Yavorskiy's Mutable Mode One.

⁶³ Bakulina, "The Concept of Mutability in Russian Theory."

⁶⁴ Ibid.

⁶⁵ Ibid.

Mutable music contains two “primary” tonic chords and two “secondary” dominant chords that account for the four stable pitches of Yavorsky’s Mutable Modes.⁶⁶ In the late twentieth century, Igor Sposobin and Yuri Kholopov widened the concept of *peremennost’* into “other types” of mutability, and later modality type and tonality type modes.⁶⁷ Modality type focuses on mutability generated by pitch as a center and the interactions of other pitches in a scale around it.⁶⁸ Tonality type bases mutability off the interactions of chords around a central triad. Both *Azbuka* and *Corona Carminum Sacrorum* contain Yavorsky’s Mutable Mode One, and oscillate in between A minor and C major. A juxtaposition of the four songs found in *Azbuka* and *Corona Carminum Sacrorum*, reveals different aspects of mutability defined by Russian theorists over the years.

Corona Carminum Sacrorum is Lourié’s first sacred work; its first song was composed in 1915 and the last in 1917. The work originally consisted of three songs: “Ave Maria,” “Salve Regina,” and “Inviolata,” which Lourié did not complete.⁶⁹ The text in the *Corona Carminum Sacrorum* derives from Marian antiphons, non-liturgical sacred texts about the Virgin Mary. In his settings of the antiphons, Lourié hearkens back to earlier compositional techniques in his use of traditional church modes, a melismatic vocal line, and juxtaposition of duple and triple meters.⁷⁰ Despite the Western influences, Lourié adds a Russian element to *Corona Carminum Sacrorum* through the use of *lady modal’nogo* and *tonal’nogotipa* [modality-type and tonality-type mutability.]⁷¹

⁶⁶ Ellen Bakulina, “Tonality and Mutability in Rachmaninoff’s *All Night Vigil* Movement 12,” *Journal of Music Theory* 59, no.1 (2015): 70.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ “Arthur Lourié Works,” The Arthur Lourié Society, <http://www.lourie.ch/en/arthur-lourie/works/>

⁷⁰ Lourié’s conversion to Catholicism in 1913 influenced his compositional choices and accounts for his setting of Marian Antiphons. Source: Olesya Bobrik, “Arthur Lourié: A Biographical Sketch,” in *Funeral Games in Honor of Arthur Vincent Lourié*, ed. and trans. Klára Móricz and Simon Morrison (Oxford: Oxford University Press, 2014), 38-39.

⁷¹ Ellen Bakulina, “Tonality and Mutability in Rachmaninoff’s *All Night Vigil* Movement 12,”

Peremennost' manifests itself on a monophonic level in the melody of “Ave Maria.” Melodically emphasized pitches create mutability present in the song.⁷² As shown in Example 2.3, the melody implies an equal centrality between A minor, shown in dotted boxes, and C major, shown in bold boxes. Starting in m. 9, the vocal line begins on a D and contains all of the notes in a G major triad, implying C major. The F-sharps in mm. 11 and 21 function as chromatic lower neighbor and passing tones and do not thwart the diatonic mutability in the melodic line.

The image displays a musical score for the vocal line of "Ave Maria" from measures 9 to 22. At the top, a diagram shows the relationship between A minor (A-B-C) and C major (C-D-E), with A minor notes in a dotted box and C major notes in a bold box. The main score is in 4/4 time and features a vocal line with lyrics. Measures 9-12 are grouped in a bold box (C major), while measures 10-12 are also grouped in a dotted box (A minor). Measures 13-16 are in a bold box (C major), and measures 14-16 are in a dotted box (A minor). Measures 17-20 are in a bold box (C major), and measures 18-20 are in a dotted box (A minor). Measures 21-22 are in a bold box (C major), and measures 21-22 are in a dotted box (A minor). The score includes triplets, slurs, and dynamic markings like *pp* and *ppp*.

Example 2.3. “Ave Maria,” mm. 9–22. Melodic mutability in the vocal line.

Alluding to A minor, m. 10 introduces an A on beats 1–3, which the music stresses agogically and metrically. The music returns to C major on beat 4 of m. 10 with the entrance of “gra-

⁷² Inessa Bazayev, “The Expansion of the Concept of Mode in Twentieth Century Music Theory,” *Music Theory Online* 20, no. 3 (2014).

tia plena,” which begins on B and ends on D. “Ave Maria” continues this monophonic *peremen-nost’* in the vocal line by having every phrase that implies A minor start, or end, on A, C, or E, and phrases in C major end on G, B, or D. Measures 14–15 and 10–12 of Example 2.1 highlight this characteristic. This melodic contour coincides with Yavorsky and Protopopov’s “Theory of Modal Rhythm” since the mutability between C and A generates from the melody alone. Example 2.4 shows how the implied harmonic areas in the melodic line shift the harmony from G major to A minor in the accompaniment and prevent tonal closure in any one key.

A minor

C major

9

A - ve, Ma - ri - a, gra - ti - a ple - na;

pp

V i V I V

Example 2.4. “Ave Maria,” mm. 9–11. Mutable progression.

Throughout the piece, the right hand doubles the melody, strengthening the presence of modality-type mutability. The progressions formed by the accompaniment create harmonies that shift between A minor and C major. Measure 9 contains a G major triad that functions as the secondary chord of C major. The harmony moves to an A minor triad in m. 10 and prevents tonal closure in the key of C major by avoiding a cadence. Measures 10–12 shift back to C major and

move from V to I, but the antecedent V that ends m. 12 strips the V to I motion of any cadential properties.

A minor

C major

13 ta tu in mu - li - e - ri - bus

i ii i v

15 et be - ne - dic - tus fru - ctus ven - tris tu - i Je - sus,

i v

Example 2.5. “Ave Maria,” mm. 13–16. Mutable Progression.

The lack of cadential closure in either key allows for mm. 9–11 to exist in two tonal centers simultaneously. Despite having a triadic accompaniment, mm. 9–11 contain modality-type mutability as the center depends on a melodic pitch rather than a triad. Measures 13–16 feature a similar progression that fosters mutability in the lack of cadential closure. Example 2.5 can be heard en-

tirely in A minor, but does not solidify the key as the primary tonal area in the song. The omission of G-sharp from the secondary E minor triads in mm.14–15 prevents tonal closure in the key of A minor. Although the harmony moves from i to v in A minor

The image displays a musical score for the piano introduction of "Ave Maria" (mm. 1-9). At the top left, a small diagram shows the A minor scale (A-B-C-D-E-F-G-A) with a bracket underneath labeled "C major", indicating the relationship between the two keys. The main score is in 4/4 time and consists of three systems of piano accompaniment. The first system (mm. 1-2) is marked "Grave" and "pp". The second system (mm. 3-4) is marked "pp". The third system (mm. 5-6) is marked "pp". The score is annotated with harmonic analysis: "A⁷" is written below the first system; "C⁺⁷", "E⁺", and "G⁺" are written below the second system; "G⁺", "A⁻", "E⁺", "A⁻", "E⁺", and "A⁺" are written below the third system. The final measure of the third system is marked "PAC" (Piano Accompaniment Conclusion) and features a double bar line.

Example 2.6. “Ave Maria,” mm. 1–9. Mutable Mode One outlined in the piano introduction. the lack of a raised leading tone hinders any cadential motion that would confirm A minor as the sole tonic of the piece. “Ave Maria” opens with a piano introduction that covers the harmonic ar-

eas in Yavorsky's Mutable Mode One. As shown in Example 2.6, the song begins on an A dominant seventh chord that thwarts the tonal center of the piece, as it fails to resolve or imply a tonal function. Since there is no melody in the introduction, triadic function creates mutability mm. 1-8. Viewing the C-sharp as a chromatic alteration of the mediant reveals that the opening chord contains all of the pitches in Yavorsky's Mutable Mode One. The harmonic progression in mm. 1-5 contains an A dominant seventh chord, then a C minor seventh chord, then an E major triad, and ends on a G major triad. Although seventh chords do not coincide with mutable progressions, mm. 1-7 spell out the stable pitches of Mutable Mode One and present the harmonic layout of the entire song.

The second song, "Salve Regina" opens with the voice and contains monophonic *peremennost'* within the melody. Similar to "Ave Maria," melodically emphasized pitches create mutability. Example 2.7 reveals the oscillation between A minor and C major implied in the vocal line in mm. 1-9.

A minor

C major

Grave.

Sal - ve, Re - gi - na, ma - ter mi-se-ri-cor - di - ae,

vi-ta dul-ce-do et spes nos-tra sal - ve Ad te cla-ma-mus e - xu - les fili-i He-vae

Ad te su-spi-ra-mus ge-men-tes et flen - tes in hac lac-ri - ma - rum val - le

Ei - a er-go ad-vo-ca - ta nos-tra il - los tu - os mi-se-ri-cor-des o-cu - los ad nos con-ver - te

Example 2.7. “Salve Regina,” mm. 1–8. Melodic mutability in the vocal line.

Due to the longer phrases in “Salve Regina,” mutable centers coincide within a given phrase, so the presence of various skips and leaps in the vocal line determines the monophonic mutable centers. The harmonies in the accompaniment mirror the modality-type mutability present in mm. 1–8, except at m. 4. Example 2.8 shows that, in m. 3, the accompaniment features a G major triad while the vocal line shifts between E minor and G major.

Example 2.8. “Salve Regina,” m. 2. Inconsistencies between harmonic and melodic mutability.

This melodic and harmonic inconsistency shows the duality between the “secondary” chords within Mutable Mode One. At m. 9 the music begins to transition away from A-centered Aeolian, and moves to E-centered Phrygian major in m. 11. Example 2.9 shows that this transition avoids tonal closure in either A minor or C major. The secondary G major triad of C major moves to the secondary E minor triad of A minor. Although the E minor triad moves to A minor in m.10 the omission of the G sharp prevents tonal closure in A minor and maintains the mutability.

Example 2.9. “Salve Regina,” mm. 9–10. Mutable progression transitioning to new modal area.

Once the music transitions to E-centered Phrygian major, the sustained G-sharp and triplet motive in the accompaniment confirms the presence of the new modal area, emphasizing the raised third scale degree and lowered second scale degree. (Example 2.10)

11

Et Je - sum be - ne - dic - tum fruc - tum ven - tris tu - i no - bis post hoc ex - i - li - um os - ten - de

13

O cle - mens, o pi - a, o dul - cis vir - go Ma - ri - a.

très expressif

en retenant

pp

Example 2.10. “Salve Regina,” mm. 11–16. E-centered Phrygian major.

The piece never returns to A-centered Aeolian as the G-sharp-to-E cadential motion in mm. 15–16 followed by an E major triad in the accompaniment end the piece in E-centered Phrygian major. Despite beginning and ending in different modal areas the piece contains *peremennost'* throughout. The lack of any cadences and the harmonic reliance on melody makes “Salve Regina” *lady modal'nogo* type mutability. This movement from one modal area to another coincides with both Kholopov and Miasoedov’s theories of mutability. Differing from Yavorskiy’s third-related Mutable Modes, Miasoedov’s notion of *pra-garmoniya* [proto-harmony] suggests that

Russian harmony stems from four diatonically related tonal centers, separated by fifths, which have equal status within a given piece.⁷³ According to Miasoedov:

In the harmonic progression, or, more precisely, among the four given chords, any one of them may take the role of “tonic.” For Russian harmony, this is fundamentally important. . . . It must be said that the perception of these triads as “tonics” is sufficiently relative. In all the schemes given above, it is very easy to undermine their stability. This is natural, because the notion of stability and instability are very relative in two-, three-, or four-chord diatonic systems, on which the triadic combinations given here are based.⁷⁴

Thus, the shift from an A-centered mode to E-centered mode is a shift from one equal “tonic” to another, rather than a case of directed tonality. The modal shift in “Salve Regina” also aligns with Kholopov’s view that “[the] weaker the force of tonal centricity, the stronger the mutability of modes expresses itself in different ways.”⁷⁵ Instead of “tonics,” Kholopov focuses on the weakening of tonal or modal centers as constituting mutability.⁷⁶ In this sense, the lack of cadential motion or leading tones in the A-centered section from mm. 1–10 weaken the modal center and allow for an shift to E-centered Phrygian major.

Lourié wrote the two secular songs of his *Azbuka* collection in 1917, during the height of the Bolshevik revolution. He dedicated *Azbuka* to “Annochke dochen’ke,” a pet name for his first daughter, Anna. Lourié used texts by Leo Tolstoy in both songs of *Azbuka* and named the work after Tolstoy’s 1874 educational book of the same name. The songs in *Azbuka* mirror the Russian *chastushka* tradition. *Chastushki* are popular songs characterized by short text, overt simplicity, and monotonous rhythm.⁷⁷ The two songs, “Po slogam na raspev” [“The Syllables in the Chant”] and “Pro slepogo” [“About the Blind”] possess different aspects of the *chastushka* tradition. “The Syllables in the Chant” details various types of syllables and sounds in the Rus-

⁷³ Bakulina, “The Concept of Mutability in Russian Theory.”

⁷⁴ Andrei Miasoedov, *O garmonii russkoï muzyki (korni natsionalnoï spetsifiki)* (Moscow: Prest, 1998), 19.

⁷⁵ Yuri Kholopov, *Garmoniia: Teoreticheskii kurs*, (Moscow: Prest, 1988), 173.

⁷⁶ Bakulina, “The Concept of Mutability in Russian Theory.”

⁷⁷ M. Trophimoff, “Modern Russian Popular Songs,” *Folklore* 23, no.4 (1912): 432.

sian alphabet and contains the “patter” style of singing common to *chastushka*.⁷⁸ (Example 2.11)

Ба Ма Па Но До Ну Бу Ту Ты Мы Ти	<i>Ba Ma Pa No Do Nu Bu Tu Ti Mi Ti</i>
Ни Мя Щи Тя Ся Тю Ню Лю	<i>Ni Mya Shchi Tya Sa Tyu Nyu Lyu</i>
Туча. Тула. Куча. Лужа.	Cloud. Tula. Pile. Puddle.
Луки. Дули. Дуги. Души.	Bows. <i>Duli</i> . Arcs. Souls.
Руки. Буки. Бусы. Муха.	Hands. <i>Buki</i> . Necklace. Fly.
Пилы. Силы. Жилы. Вилы.	Saws. Forces. Tendon. Pitchfork.
Липы. Зубы. Щука. Шуба.	Tilias. Teeth. Pike. Fur coat.
Дура. Губы. Дуня. Куры.	Fool. Lips. <i>Dunya</i> . Chickens.
Гуща. Пуля. Гуси. Буря.	<i>Gusha</i> . Bullet. Geese. Storm.
Сума. Шины. Диво. Пиво.	<i>Suma</i> . Tires. <i>Divo</i> . Beer.
Тина. Пища. Лиза. Рига.	Tina. Food. Liza. Riga.
Горы. Нары. Воры. Ноги.	Mountains. <i>Nari</i> . Thieves. Legs.
Сани. Бани. Ваня. Катя.	Sleighs. <i>Bani</i> . <i>Vanya</i> . <i>Katya</i> .
Каша. Рама. Рана. Сало.	Porridge. Frame. Wound. <i>Salo</i> .
Мама. Мыло. Мыши. Митя.	Mom. Soap. Mice. <i>Mitya</i> .
Гиря. Козы. Сохи. Кожа.	Weight. Goats. <i>Sohi</i> . Skin.
Кони. Раки. Баба. Лапа.	Horses. Crawfish. Woman. Paw.
Сажа. Саша. Даша. Маша.	<i>Sazha</i> . <i>Sasha</i> . <i>Dasha</i> . <i>Masha</i> .
Жало. Папа. Рыба. Дыры.	Stinger. Dad. Fish. Holes.
Лыжи. Лыко. Мясо. Тёща.	Skies. <i>Liko</i> . Meat. <i>Tyosha</i> .
Дыня. Дядя. Тятя. Тюря.	Melon. Uncle. Daddy. <i>Tyurya</i> .
Щёки. Няня. Люди. Люли.	Cheeks. Nanny. People. <i>Lyuli</i> .
Тётя. Леля. Пары. Кули.	Aunt. <i>Lyelya</i> . Couple. <i>Kuli</i> .
Пила. Зима. Душа. Губа.	Saw. Winter. Soul. Lip.
Сума. Пуды. Быки. Сады.	<i>Suma</i> . <i>Pudi</i> . Bulls. Gardens.
Луга. Луна. Цари. Дуга.	Meadows. Moon. Tsars. Arc.
Рука. Мука. Суды. Пыжи.	Arm. Flour. Courts. <i>Pizhi</i> .

Example 2.11. Translation of “The Syllables in the Chant,” with untranslated terms in italics.⁷⁹

“About the Blind” features less repetitive rhythm and is more complicated, but mirrors *chastushki* in its metaphorical subject matter.⁸⁰ As in *Corona Carminum Sacrorum*, both songs contain *peremennost'*, which derives from the Russian folk influence.

⁷⁸ Ibid, 432.

⁷⁹ Translation by Nikita Mamedov.

⁸⁰ I Trophimoff, “Modern Russian Popular Songs,” 441.

Слепой шел домой была ночь	The blind man was walking home during the night.
Слепой нес свет перед собой.	The blind man was carrying a light in front of him.
Какой глупый слепой,	What kind of a foolish blind man
несет свет перед собой,	Would carry a light in front of himself?
А сам слепой, для чего ему свет?	Why does a blind man need light?
А нужно свет ему для того,	He needs a light so that others,
чтоб зрячий не сбил его с ног долой.	Who can see, do not knock the blind man off his feet.

Example 2.12. Translation of “About the Blind”⁸¹

“The Syllables in the Chant” contains a primarily monophonic texture, with the piano doubling the voice throughout the majority of the song. Lourié bases the melody off the number of syllables and sounds created by the series of words in Tolstoy’s text. Due to its monophonic texture, “The Syllables in the Chant” is a prime example of melody creating *peremennost’*. This song fluctuates between C major and A minor, following Yavorskiy’s Mutable Mode One. Example 2.13 shows the shifting between C major and A minor throughout the piece. There are three interval patterns in the melody thirds, fifths/fourths, and stepwise motion which determine the mutable center. The opening fifth from C to G establishes C major as the tonal area, which the C major chord in m. 2 confirms. The melody shifts to A minor in m. 3 with the leap from A to E, and the stepwise motion from C up to G returns the music to C major at m. 5. Measures 6–14 remain in C major until the change of texture in m. 15 shifts the melody to A minor. This triadic section of the piece contains a mutable progression from A minor to G major to E minor (Ex. 2.14).. After the brief homophonic section, the music returns to a monophonic texture, and the melody from mm. 3–4 repeats in mm. 19–20. After shifting back to C major in m. 21, “The Syllables in the Chant” remains in the mutable area until the end of the song. Measures 15–18 break from the monophony found in the rest of the song and contain a brief harmonic progression. Example 2.14 highlights the avoidance of tonal closure in this progression. Here, the A mi-

⁸¹ Translated by Nikita Mamedov.

nor triad moves to the secondary G major triad of C major, which moves back to A minor via the E minor triad. This short progression avoids cadential closure in either of the mutable centers.

Медленно

Ба Ма Па Но До Ну Бу Ту Ты Мы Ти Ни Мя Щи Тя Ся Тю Ню Лю —

Скорее

3 Ту - ча. Ту - ла. Ку - ча. Лу - жа. Лу - ки. Ду - ли. Ду - ги. Ду - ши. Ру - ки. Бу - ки. Бу - сы. Му - ха.

6 Пи - лы. Си - лы. Жи - лы. Ви - лы. Ли - пы. Зу - бы. Шу - ка. Шу - ба. Ду - ра. Гу - бы. Ду - ня. Ку - ры. Гу - ща. Пу - ля. Гу - си. Бу - ря.

9 Су - ма. Ши - ны. Ди - во. Пи - во. Ти - на Пи - ща. Ли - за. Ри - га. Го - ры. На - ры. Во - ры. Но - ги. Са - ни. Ба - ни. Ва - ня. Ка - тя.

13 Ка - ша. Ра - ма. Ра - на. Са - ло. Ма - ма. Мы - ло. Мы - ши. Ми - гя. *cresc.* Ги - ря. Ко - зи. Со - хи. Ко - жа. Ко - ни. Ра - ки. Ба - ба. Ла - па. *pp* *мягко*

17 Са - жа. Са - ша. Да - ша. Ма - ша. Жа - ло. Па - па. Ры - ба. Ды - ры. Лы - жи. Лы - ко. Мя - со. Тё - ща. Ды - ня. Дя - дя. Тя - тя. Тю - ря. *riten.* *a tempo*

21 Ще - ки. Ня - ня. Лю - ди. Лю - ли. Тё - тя. Ле - ля. Па - ры. Ку - ли. Пи - ла. Зи - ма. Ду - ша. Гу -

24 ба. Су - ма. Пу - ды. Бы - ки. Са - ды. Лу - га. Лу - на. Ца - ры. Ду - га. Ру - ка. Му - ка. Су - ды. *f* *о* пы - жи.

Example 2.13. “The Syllables in the Chant.” Melodic mutability in the vocal line.

Example 2.14.

Example 2.14. “The Syllables in the Chant,” mm. 15–18. Mutable progression.

Unlike the first song, melodic phrases in “Pro slepogo” shift between mutable centers. Measure 6 begins with an arpeggiated G major triad, implying C centrality but ends the phrase with a stepwise descent to E, shifting back to A (see Example 2.15).

Очень медленно

Сле-пой шел до-мой. Бы-ла — ночь. Сле-пой нес свет пе-ред со-бой.

Ка- кой: глу-пый сле-пой, не-сет свет пе-ред со-бой, А сам сле-пой, для че-го е - му свет?

А нуж-но свет е - му для — то-го, чтоб зря-чий не сбил е - го с ног до-лой.

Example 2.15. “About the Blind.” Melodic mutability in the vocal line.

From a Western tonal point of view relating A minor and C major to a melody in Phrygian would be an unusual relationship however, Ogolevets’s view of Phrygian as a “doubly intense minor mode” reveals a connectivity with the mutable areas.⁸² Furthermore, “About the Blind” is com-

⁸² Bazayev, “The Expansion of the Concept of Mode in Twentieth Century Music Theory.”

pletely diatonic and contains no cadences, which allows the music to fluctuate between mutable centers. However, the accompaniment in the piece does not always follow the mutable shifts in the vocal line, although the harmony avoids tonal closure in either key center. Example 2.16 shows the avoidance of tonal closure in mm.5-6 via the omission of the leading tone of A minor and the shift from the secondary G major triad to E minor at the beginning. Although the melody and harmony in the piano imply both modal and tonal aspects, the piece as a whole falls into *lady modal'nogo* type mutability. According to Kholopov, modality-type modes are centered around a register-specific pitch, instead of a triad.⁸³ “About the Blind” coincides with Kholopov’s idea, since the entire piece centers around E, specifically in the treble register. Example 2.17 highlights the prominence of E throughout the piece, as it appears in every measure, sometimes as a pedal tone. The pitch centrality around E explains the presence of certain dissonant harmonies, such as the opening and closing F major seventh chords in mm. 3–4 and m. 13. Although these harmonies stand as outliers in the modal scheme, they all contain E, which unifies them with “center” of the piece.

Lourié’s early vocal works draw from a rich Russian folk and theoretical tradition in both their subject matter and compositional make-up. *Corona Carminum Sacrorum* features influences from both Russian and Western Catholic tradition, while *Azbuka* echoes the Russian folk tradition of *chastushki*. Despite their different subject matter and influences, Lourié’s use of *peremennost’* unifies the two pieces and shows a continuity with past Russian compositional practices. All four songs utilize Yavorskiy’s Mutable Mode One and have identical harmonic areas gravitating around A minor, C major, E minor, and G major. In spite of their similar harmonic composition, each song highlights different aspects and ideas behind the mutability present in the piece. “Ave Maria” aligns with Mazel and Berkov’s ideas of triadic function in

⁸³ Bakulina.

peremennost', “Salve Regina” contains aspects of Kholopov’s *lady modal’nogo* and Mi-
 asoedov’s *pra-garmoniia*, “*Po slogam na raspev*” highlights Yavorksy and Protopopov’s idea of
 melody creating mutability, and “*Pro slepogo*” features the importance of pitch centricity in
 Kholopov’s theory of modality-type *peremennost'*. Analyzing *Corona Carminum Sacrorum* and
Azbuka through a Russian lens reveals a complex theoretical tradition underneath the simple sur-
 face of the songs.

A minor

C major

5

Бы - ла _____ ночь

Сле - пой нес свет пе - ред со - бой.

C+: V i v i

Example 2.16. “About the Blind,” mm. 5–6. Mutable progression.

Очень медленно

Сле-пой шел до-мой.

5
Бы - ла ____ ночь Сле-пой нес свет пе - ред со - бой. Ка - кой глу - пый сле-пой,

8
не - сет свет пе-ред со-бой, А сам сле - пой, для че - го е - му свет?

11
А нуж-но свет е - му для ____ то-го, чтоб зря-чий не сбил е - го с ног до-лой.

Example 2.17. “About the Blind.” E centricity shown in circled notes.

CHAPTER 3: ROSLAVETS'S EARLY SYNTHETIC STYLE IN *FOUR COMPOSITIONS FOR VOICE AND PIANO*

This chapter examines Roslavets's compositional techniques and use of orthography in his early years writing with synthetic chords. Roslavets composed *Four Compositions for Voice and Piano* between the years 1913–1914, beginning with “Volkovo kladbišče” (“Volkovo Cemetery”) in November 1913, followed by “Vi nosite lyubov' v iziskannon flakone” (“You Carry Love in an Elegant Bottle”) in December 1913, and ending with “Margaritki” (“Daisies”) and “Kuk” in February 1914. My analysis combines voice-leading analysis and set-theoretical approaches to reveal linear harmonic and voice-leading organization that help shape the orthographical landscape in Roslavets's early synthetic compositions. Voice-leading analysis highlights the importance of orthography in the songs and reveals Roslavets's use of enharmonic pivots and horizontal voice leading to transition between orthographic extremes. In order to describe the organization of the sets within a given musical passages, my three voice-leading patterns—*varied*, *derivative*, and *cyclic*—show specific transpositional distances between chords. (These will be explained below.) I will first discuss Roslavets's “New System of Tonal Organization,” which will give an insight into his compositional method, as well as Roslavets's definition of synthetic chords.⁸⁴ I will then provide voice-leading graphs of passages from the songs stated above to show specific patterns, which I define as *varied*, *derivative*, and *cyclic*, and methods of orthographical transition within the progressions.

⁸⁴ Nikolay Roslavets, “The New System of Tone Organization and New Methods of Teaching the Theory of Composition: Theses of Lectures”, 1929. Translated in: Bazayev, “Composing with circles, spirals, and lines of fifths: Harmony and Voice Leading in the works of Nicolai Roslavets,” 194.

In a 1927 lecture given in Moscow, Roslavets described synthetic chords as a “further development of the classical system.”⁸⁵ Synthetic chords evolve from diatonic modes and triads used in the “CLASSIC” system and are a growth of the four and five note chords found in the music of Scriabin and Debussy.⁸⁶ Roslavets defines synthetic chords as six to eight note, chord that replaces “the ‘basic triad’ of classicism.”⁸⁷ In Roslavets’s “NEW SYSTEM OF TONAL ORGANIZATION,” synthetic chords have the ability to form voice leading paths, “underlying harmonies,” and dissonances. Synthetic chords embrace “ultrachromaticism” and feature extreme spellings such as double flats and double sharps. Roslavets states that he bases his compositions off the “melodic unfolding” of synthetic chords. This chapter analyzes the voice leading and organization of synthetic chords in Roslavets’s early songs using a combination of “associational” and voice-leading analytical methods.⁸⁸ Joseph Straus uses the term “associational” to describe Forte set-class analysis as it depends on the context of similar set classes to form relationships.⁸⁹ I utilize set-classes to label the main synthetic chords in each piece and show the transpositional relationship between synthetic chords in each set class. Roslavets’s use of multiple synthetic chords belonging to different set classes within a piece limits the abilities of an “associational” analytical approach. Voice-leading analysis derives from Straus’s “Voice Leading in Atonal Music” and reveals “voices” formed by the relationships between chords unrelated by set class.⁹⁰ Straus defines a “voice” as “a manifestation of an underlying pitch class counterpoint”

⁸⁵ Inessa Bazayev, “Composing with circles, spirals, and lines of fifths: Harmony and Voice Leading in the works of Nicolai Roslavets” (PhD diss., City University of New York, 2009), 226.

⁸⁶ Roslavets, “The New System of Tone Organization and New Methods of Teaching the Theory of Composition: Theses of Lectures,” 1929. Translated in Bazayev, “Composing with circles, spirals, and lines of fifths: Harmony and Voice Leading in the works of Nicolai Roslavets”, 192–193.

⁸⁷ Ibid, 194.

⁸⁸ Joseph N. Straus, “Voice Leading in Atonal Music,” in *Music Theory in Concept and Practice*, ed. by James M. Baker, David W. Beach, and Jonathan W. Bernard (Rochester: University of Rochester Press: 1997), 237–239.

⁸⁹ Ibid, 237–239.

⁹⁰ Ibid, 241.

that forms voice leading between voices in different chords.⁹¹ Using voice leading graphs to analyze progressions formed by synthetic chords in Roslavets's songs reveals "highly transposition like" (chords are not related by set class, but are only offset by one, or two intervals) relationships between different sizes and set classes of synthetic chords.⁹² Synthetic chords that belong to the same set class display "uniform" voice leading in that all voices move at the same transpositional level.⁹³ Examples 3.5 and 3.11 illustrate uniform voice leading. My analysis asserts the importance of orthography and uses voice-leading graphs to show the orthography of each chord and highlight Roslavets's use of his *standard method of orthographical transition* and enharmonic pivots. The transpositional relationships formed between the chords and shown in the transformational voice leading graphs fall into three categories: *varied*, *derivative*, or *cyclic*. *Cyclic transposition* refers to interval cycles. *Derivative transposition* occurs when the transpositional levels derive from the arithmetic difference between the transpositional indexes of two subsequent chords and features two types: *proportional* and *nested*. *Proportional derivative transposition* happens when the same number is added or subtracted between transpositions and *nested derivative transposition* occurs when two transpositional levels share a relationship to a central level. *Varied transposition* occurs in a progression when there is no unifying pattern between transpositional levels. Combining a voice-leading analytical approach dealing with orthography and an "associational" approach showing transpositional organization highlights the connections between Roslavets's "NEW SYSTEM OF TONAL ORGANIZATION" and the "CLASSIC" system from which it stems.

⁹¹ Straus, "Voice Leading in Atonal Music," 241–242.

⁹² Joseph N. Straus, "Uniformity, Balance, and Smoothness in Atonal Voice Leading," *Music Theory Spectrum* 25 (2003), 318.

⁹³ *Ibid.*, 314.

In *Four Compositions for Voice and Piano*, *cyclic transposition* functions to move in between different pitch class sets of the same synthetic harmony and orthographical areas. Example 3.1 shows a T_3 cycle in mm. 46–47 of “You Carry Love” that shifts the orthography of the piece from all-sharp spellings to all flat. The orthographical change between the voices in each subsequent chord exemplifies Roslavets method of *standard orthographical transition*. Notes with sharp or flat orthography lead to notes with the same, or natural, orthography in the following chord. On a larger scale, Example 3.1 contains an enharmonic pivot. Enharmonic pivots are a pitch or chord that appears enharmonically either adjacently or at the start and finish of a progression that shifts the harmony to different orthographical areas. These enharmonic pivots uncover the importance and function of orthography in Roslavets’s “NEW SYSTEM.” Here, the enharmonic pivot is the opening [5,6,8,t,e,1,3] pitch-class set (chord 1) that starts the progression and the same pitch class set that ends it (chord 5). The pitch-class set [5,6,8,t,e,1,3] at start of the T_3 cycle contains all-sharp orthography and then the cycle carries the chords to natural orthography in chord 3 and concludes with the enharmonically re-notated chord 5 with all-flat orthography. The use of an enharmonic pivot in mm. 46–47 reveals harmonic continuity between different orthographical areas and presents a function of *cyclic transposition* in Roslavets’s “NEW SYSTEM.” Measures 10–11 of “Kuk” feature a similar method of using *cyclic transposition* in conjunction with an enharmonic pivot. Example 3.2 shows that the [0,1,3,4,6,8,9] harmony in chord 1 appears enharmonically re-notated in chord 6 and transitions the music from sharp and double-sharp orthography to natural and flat orthography. Similar to Example 3.1, the voices between the chords follow Roslavets’s *standard method of orthographical transition* with the addition of double sharps moving to natural spellings. Example 3.2 does not contain perfect *cyclic*

transposition since the pattern breaks between chords 5 and 6, but it does emphasize the relationship between *cyclic transposition* and orthographical transition.

46 *cresc. poco a poco*

за - пах роз ме - чты мо - ей не по - хо - ро - дит,

[5,6,8,t,e,1,3] [8,9,e,1,2,4,6] [e,0,2,4,5,7,9] [2,3,5,7,8,t,0] [5,6,8,t,e,1,3]

T_3 T_3 T_3 T_3

(013568t)

[5,6,8,t,e,1,3]	[8,9,e,1,2,4,6]	[e,0,2,4,5,7,9]	[2,3,5,7,8,t,0]	[5,6,8,t,e,1,3]
A [#]	B	D	F	A ^b
F [#]	F [#]	F	C	B ^b
B	D	E	G	G ^b
G [#]	A	A	A ^b	E ^b
D [#]	C [#]	C	E ^b	C ^b
E [#]	G [#]	B	D	F
C [#]	E	G	B ^b	D ^b

T_3 T_3 T_3 T_3

Example 3.1. Enharmonic pivot that begins and ends a progression in mm. 46–47 of “You Carry Love.”

The T_7 cycle begins to shift the spelling from sharps to flats and naturals using the *standard method organization*, which the enharmonic pivot strengthens. “Daisies” features *cyclic transpo-*

sition on a large scale in that it uses a T_5 cycle throughout, with the exception of two places. The song uses one synthetic chord (013568t); the same rhythmic

10

Стре - пе - та - ли стре - пёт - ки у - ны - во

1

2

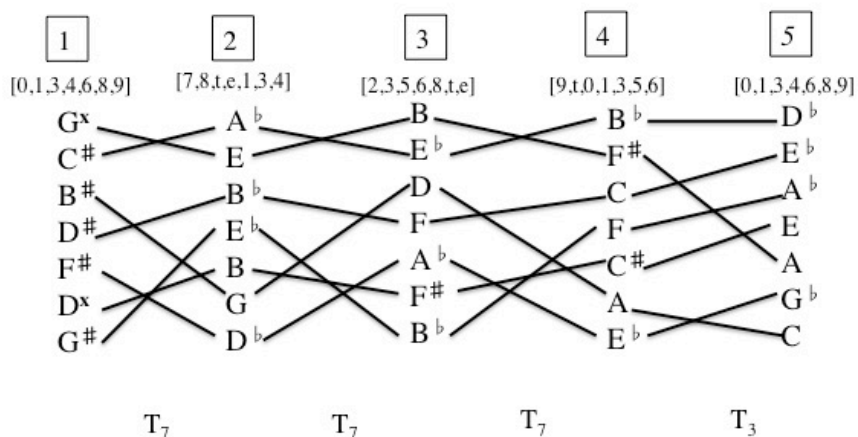
3

4

5

лес жел - те - вел бе - ло -

(0134689)



Example 3.2. Enharmonic pivot that begins and ends a progression in mm. 10–11 of “Kuk.”

pattern in the accompaniment never changes. The song is in a through-composed form, since no melodic material repeats, with the only repetition of harmony occurring at the end. Roslavets organizes the spelling and transpositional levels of the synthetic harmony based of perfect fifths and use of *cyclic transposition*.

Table 1. Synthetic chords in “Daisies.”

Normal Form	Set Class	Spelling	Measure(s)
[5,6,8,10,11,1,3]	(013568t)	B-F [#] -C [#] -G [#] -D [#] -A [#] -E [#]	1–3
[10,11,1,3,4,6,8]	(013568t)	E-B-F [#] -C [#] -G [#] -D [#] -A [#]	3–5
[3,4,6,8,9,11,1]	(013568t)	A-E-B-F [#] -C [#] -G [#] -D [#]	5–6
[1,2,4,6,7,9,11]	(013568t)	D-A-E-B-F [#] -C [#] -G [#]	7–9
[6,7,9,11,0,2,4]	(013568t)	C-G-D-A-E-B-F [#]	9–10
[11,0,2,4,5,7,9]	(013568t)	F-C-G-D-A-E-B	10
[4,5,7,9,10,0,2]	(013568t)	B ^b -F-C-G-D-A-E	11–12
[2,3,5,7,8,10,0]	(013568t)	A ^b -E ^b -B ^b -F-C-G-D	13
[0,1,3,5,6,8,10]	(013568t)	G ^b -D ^b -A ^b -E ^b -B ^b -F-C	14–16
[5,6,8,10,11,1,3]	(013568t)	C ^b -G ^b -D ^b -A ^b -E ^b -B ^b -F	17–24

Sharp

mm. 1-3: B[♯]

mm. 3-5: E[♯] → B[♯]

mm. 5-6: A[♯] → E[♯] → B[♯]

mm. 7-9: D[♯] → A[♯] → E[♯] → B[♯]

mm. 9-10: C[♯] → G[♯] → D[♯] → A[♯] → E[♯] → B[♯]

Diatonic

m. 10: F[♯] → C[♯] → G[♯] → D[♯] → A[♯] → E[♯] → B[♯]

Flat

mm. 11-12: B[♭]

m. 13: A[♭] → E[♭] → B[♭]

mm. 14-16: G[♭] → D[♭] → A[♭] → E[♭] → B[♭]

mm. 17-24: C[♭] → G[♭] → D[♭] → A[♭] → E[♭] → B[♭]

Example 3.3. Perfect fifths formed by chromatic alteration in “Daisies.”

As shown in Table 1, each synthetic chord can be ordered into a series of stacked perfect fifths.⁹⁴ The first chord in mm. 1–3 features all sharp notes, aside from B-natural. As the harmony changes another natural note appears until the harmony becomes all natural spellings. This process switches in m. 11, as flat notes appear in appear the same order.

Example 3.3 reveals that the altered notes from chord to chord form a series of perfect fifths that structure the harmonic progression. The harmony therefore changes in such a way as to preserve the series of stacked perfect fifths in every chord while creating a new series of fifths through the harmonic change. Example 3.4 shows the *cyclic transposition* between the first three synthetic harmonies in mm. 1–6. The transformational voice leading graphs in “Daisies” are based off of the first appearance of the chord stacked lowest to highest and are indicated by brackets in the score. “Daisies” does not contain clear, horizontal voice leading between chords due to both the length and the rhythmic shape of the harmonies. Roslavets uses the introduction of natural notes along with T_5 *cyclic transposition* to indicate a clear change in harmony. Roslavets’s *standard method of orthographical transition* paired with *cyclic* moves the harmonies to different orthography. Measures 1–6 of Example 3.4 illustrate this as the harmony becomes increasingly spelled with more flats. Example 3.5 shows the persistence of *cyclic transposition* and the same method of orthographical transition that occurs in the shift to flat-harmony in mm. 9–11. As in Example 3.4, the use of Roslavets’s *standard method of orthographical transition* combined with *cyclic transposition* and the introduction of different chromatic tones dictates the harmony. The C-natural in m. 9 leads to the F-natural in m. 10, which leads to the B-flat in m. 11. Roslavets utilizes enharmonic pivots on a larger level in “Daisies” in the form of the

⁹⁴ Perfect fifths and T_5 / T_7 transpositions play an important role in many of Roslavets’s works. For more information see: Bazayev, “Composing with circles, spirals, and lines of fifths: Harmony and Voice Leading in the works of Nicolai Roslavets” (PhD diss., City University of New York, 2009).

[5,6,8,t,e,1,3] opening pitch class set. This set class opens and closes the piece and has a respective dominant pitch class set, [0,1,3,5,6,8,t], which appears in m. 15 before the closing harmony.

Allegramente (Avec élan) *mf*

О, по-смо-три!

Как мно-го мар-га-ри-ток и там, и тут...

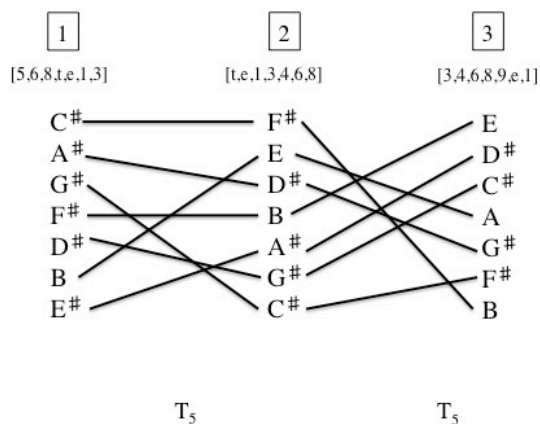
О-ни цве-ту-т; их мно-го; их из-бы-ток; О-ни цве-

T_5 [5,6,8,t,e,1,3]

T_5 [t,e,1,3,4,6,8]

T_5 [3,4,6,8,9,e,1]

(013568t)

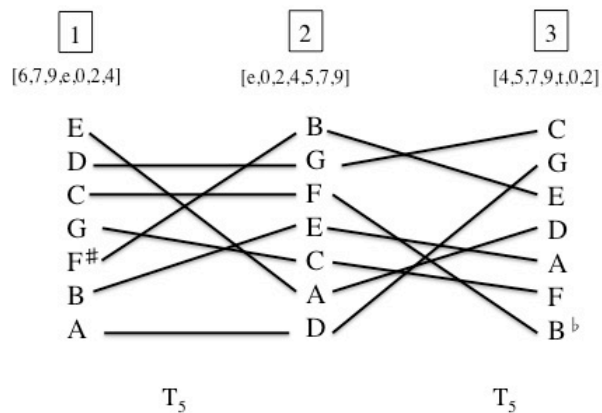


Example 3.4. Voice leading in mm. 1–6 of “Daisies.”

10 *p*
Их ле - пе - стки трёх - гран - ны - е как кры - лья,
[1] [2]
[6,7,9,e,0,2,4] [e,0,2,4,5,7,9]
 T_5

12 *mf*
как бе - лый шёлк Вы ле - та мощь! Вы
[3]
cresc. poco a poco
 T_5 [4,5,7,9,t,0,2]

(013568t)



Example 3.5. Voice leading in mm. 10–11 of “Daisies.”

The opening chord functions as an enharmonic pivot that begins the piece with predominantly sharp orthography and concludes the piece with flat orthography. Roslavets essentially augments the enharmonic pivot progression found in Examples 3.1 and 3.2. *Cyclic transposition* plays an important role in orthographical transition in *Four Compositions for Voice and Piano*. This

method operates on its own to shift the spellings between harmonies and, on a larger level, to move to new orthographical areas within a piece.

Derivative transposition appears the least in *Four Compositions for Voice and Piano* and functions to generate transpositional change, rather than orthographical change. Example 3.6 exhibits *nested derivative transposition* between members of set class (0124578t) in mm. 1–4 of “Volkovo Cemetery.” This graph maps the notes of the chord in ascending order as they appear in the song and aims to show clear (i.e., horizontal) voice-leading paths between the chords.

The graph of mm. 1–4 reveals the presence of at least one clear path between notes of the (0124578t) chord and a near horizontal relationship between the inner three voices. This near horizontal path accentuates the *nested derivative transposition* between the chords. The distance of +3 between the transpositional indexes of chords 1 and 3 manifests in the graph as a shift upwards in the middle three voices, while the distance of –2 between chords 2 and 4 show a shift down in the same voices. *Nested derivative transposition* occurs in mm. 1–4 because the distance between the outer transpositional levels add to the central transposition level ($2 + 3 = 5$). Unlike *cyclic transposition*, this *nested derivative transposition* does not create gradual orthographic change. Here, *nested derivative transposition* generates the transpositional levels of the synthetic chords and solidifies the harmonic structure of the piano introduction. Measures 10–11 of “Volkovo Cemetery” features *proportional derivative transposition* created by swapping the accidentals of the chords. Example 3.7 shows the presence of *proportional derivative transposition* as the difference between the transpositional levels of the outer chords is ± 5 . Swapping the accidentals causes fuzzy voice leading between mm. 10 and 11 with a displacement of one semitone. Despite belonging to a different set class, (013579), the parallel motion in the inner voices,

Lentamente (Mystérieux)

The musical score is divided into four measures, each with a boxed number above it. Measure 1 is marked *pp* and contains a triplet of eighth notes in the bass staff, labeled "(profondement recueilli)". Measure 2 is marked *pp* and contains a triplet of eighth notes in the bass staff, labeled "8vb---". Measure 3 is marked *pp* and contains a triplet of eighth notes in the bass staff, labeled "8vb---". Measure 4 is marked *p* and contains a triplet of eighth notes in the bass staff, labeled "8vb---".

Below the score, the transposition labels T_2 , T_5 , and T_3 are shown, along with interval labels $+3$ and -2 . The chord labels for each measure are: [7,8,t,e,1,2,3,5], [9,t,0,1,3,4,5,7], [2,3,5,6,8,9,t,0], and [5,6,8,9,e,0,1,3].

(0124578t)

The diagram shows the mapping of notes between four measures of music, labeled 1, 2, 3, and 4. The notes are listed in columns, and lines connect them to show the transposition. The notes in column 1 are E^b, G, F, D^b, B, B^b, A^b, and D. The notes in column 2 are B^b, F, E, E^b, C[#], C, G, and A. The notes in column 3 are C, E^b, A^b, F[#], F, B^b, A, and D. The notes in column 4 are E^b, D^b, C, C^b, A, A^b, F, and G^b.

T_2 T_5 T_3

Example 3.6. *Derivative transposition* in mm. 1–4 of “Volkovo Cemetery.”

displacement level of one semitone, and identical voice leading do not denote chord 3 as a different type of synthetic chord. Roslavets uses *proportional derivative transposition* in “You Car-

ry Love” to move between different synthetic harmonies. Example 3.8 exhibits the transition between the (013568t), (012468t), and (0134689) synthetic harmonies that end “You Carry Love.” The shift from the (013568t) harmony to the (012468t) harmony contains horizontal voice leading between the upper voices. Maintaining the horizontal voice in the upper voice leading creates a bridge between the highly transposition like progression between the different synthetic chords and the transpositional relationship between the (012468t) chords. As the harmony transitions from (012468t) to (0134689) in mm. 51–52 (chords 5–7) the upper voices lose the horizontal voice leading. Chord 6 features the (0134689) rhythmic motive in m. 51, but is one semitone off from the set as it belongs to (0124689). This semitone displacement fosters an indirect transition from (0124689) to (0134689) and creates a smaller displacement level between the two synthetic harmonies (i.e., one semitone as opposed to two). The movement from (0124689) to (0134689) between chords 6 and 7 generates horizontal voice leading between the lowest voices and persists until the end of the song. The change in *proportional derivative transposition* levels marks the change in synthetic harmony. Chords 2–5 feature *proportional derivative transposition* in the distance of ± 2 between the transpositional levels of the (012468t) chords. This breaks with the transition to (0134689) between chords 5 and 6 and resumes with ± 3 *proportional derivative transposition* in chords 6–9. The shift between chords 8 and 9 shifts the level of *proportional derivative transposition* to ± 6 . Although “You Carry Love” ends on a different synthetic harmony from the opening chord, the two chords share a close relationship. Example 3.9 reveals the close relationship between the opening and closing chords.

10

про - шлой зло - е ру - сло, за - те - нив - ше - е - ся льдом.

[1,2,4,6,7,t] [4,5,7,9,t,1] [0,1,3,5,7,9] [3,4,6,8,9,0]

T_3 $+5$ $*T_8(1)$ -5 $*T_3(1)$

(013569)

[1,2,4,6,7,t] [4,5,7,9,t,1] [0,1,3,5,7,9] [3,4,6,8,9,0]

F # F F F \flat
 G A G A \flat
 C # E C E \flat
 A # C # A C
 D G D \flat G \flat
 E B \flat E \flat B $\flat\flat$

T_3 T_9 T_2

T_3 $*T_8(1)$ $*T_3(1)$

Example 3.7. Transposition created by swapping intervals in mm. 10–11 of “Volkovo Cemetery.”

48 *p*

что про - шел - та - ли вы, что

1

(*en délire*)

pp

[5,6,8,t,e,1,3]

50

ска - за - но - ти - ши.

2 3 4 5 6

cresc. poco a poco (avec une passion naissante)

p

[2,3,4,6,8,t,0] [7,8,9,e,1,3,5] [t,e,0,2,4,6,8] [3,4,5,7,9,e,1] [5,6,7,9,e,1,2]

*T₉ (2) T₅ -2 T₃ +2 T₅ *T₂ (1)

52

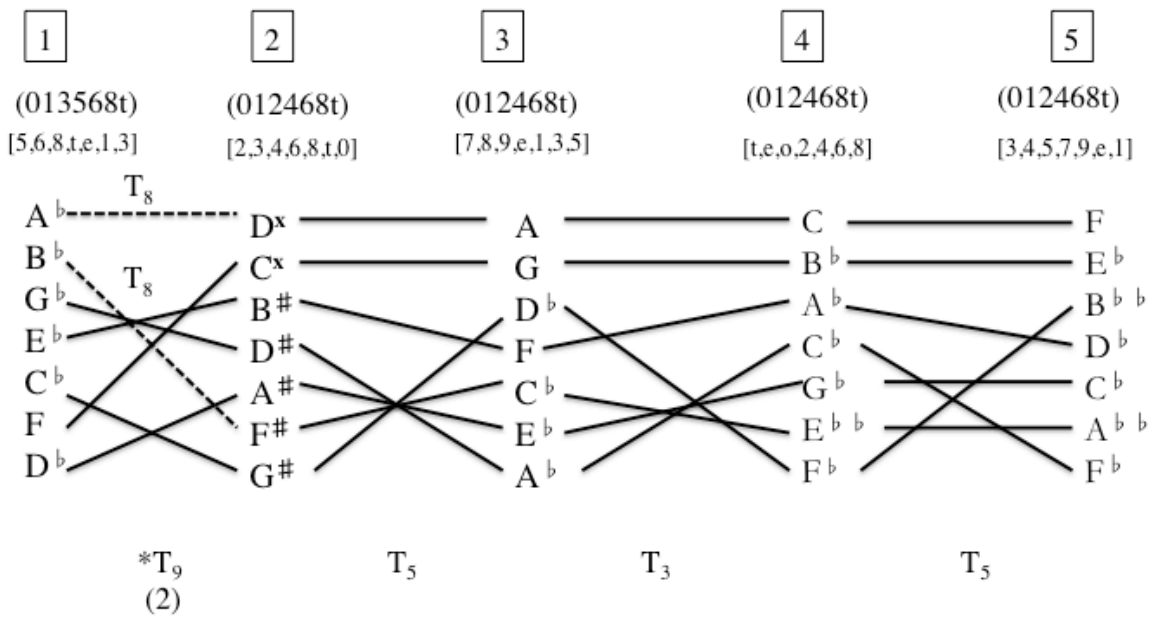
pp (en s'éteignant peu a peu)

7 8 9 8 9

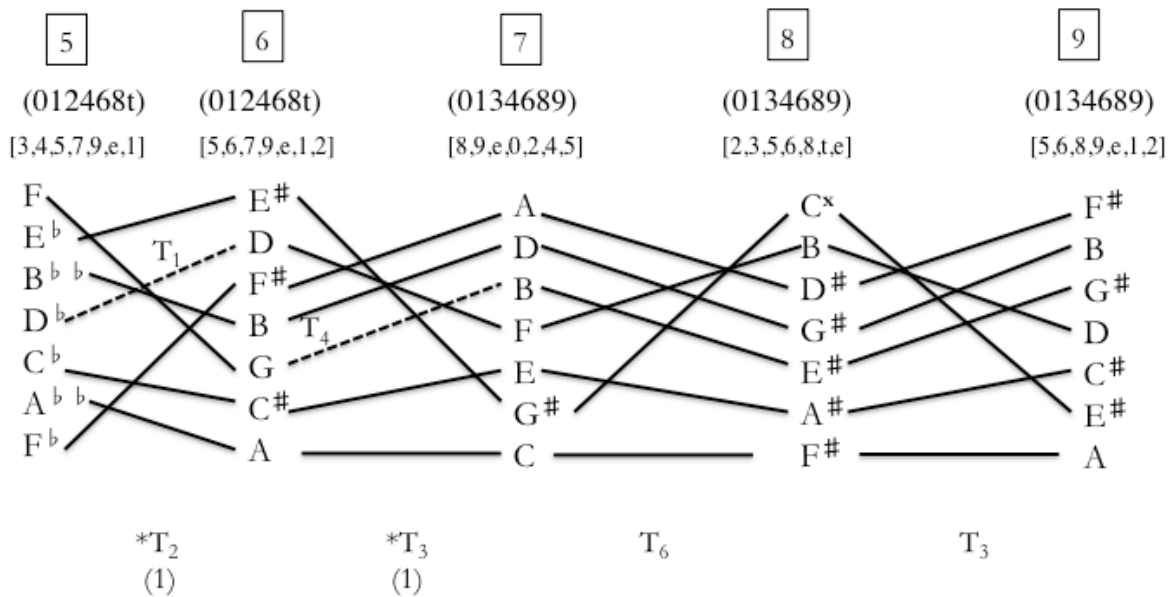
[8,9,e,0,2,4,5] [2,3,5,6,8,t,e] [5,6,8,9,e,1,2] [2,3,5,6,8,t,e] [5,6,8,9,e,1,2]

*T₃ (2) +3 T₆ -3 T₃ +6 T₉ -6 T₃

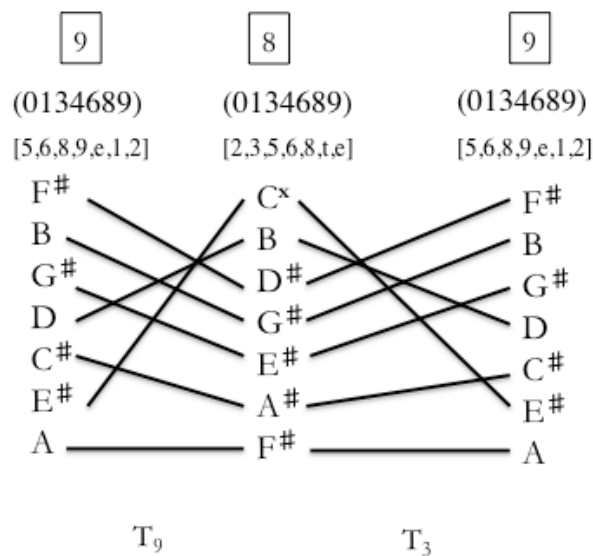
Example 3.8a. Transition from (013568t) to (012468t) to (0134689) in mm.48–54 of “You Carry Love.”



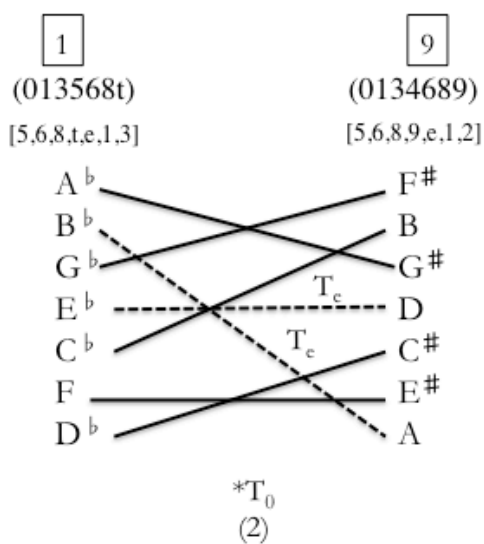
Example 3.8b. Transition from (013568t) to (012468t) to (0134689) in mm. 48–54 of “You Carry Love.”



Example 3.8c. Transition from (013568t) to (012468t) to (0134689) in mm. 48–54 of “You Carry Love.”



Example 3.8d. Transition from (013568t) to (012468t) to (0134689) in mm. 48–54 of “You Carry Love.”



Example 3.9. Relationship between the opening and closing chords of “You Carry Love.”

The two chords share five enharmonically equivalent common tones, with the different notes only being a semitone off. The displacement of two semitones exemplifies Straus’s concept of “smoothness” between chords and reveals the connection between the opening and concluding

harmonies.⁹⁵ Roslavets uses *derivative transposition* as means to generate harmonic change outside of orthographical transition and to provide harmonic organization between different types of synthetic chords.

Varied transposition combines the functions of *derivative* and *cyclic transposition* and is used to create harmonic variation and shift to different orthographical areas within the songs. “Volkovo Cemetery” contains *varied transposition* created by switching the accidentals between chords. Similar to Example 3.7, Example 3.10 shows the T_1 relationship formed by switching the accidentals of the opening [7,8,t,e,1,2,3,5] pitch class set with the [8,9,e,0,2,3,4,6] pitch class set in m. 8. The two chords appear seven measures apart but carry significance since they delineate contrasting orthographical areas in the piece. Examples 10b and 10c reveal the primarily flat orthography in mm. 1–7 that transitions to sharp orthography with the arrival of the [8,9,e,0,2,3,4,6] pitch class set in m. 8. “You Carry Love” contains *varied transposition* that creates clear, horizontal voice leading between chords. Example 3.11 highlights the presence of horizontal, uniform voice leading in mm. 1–4 of the song. This progression features *varied transposition* since the transpositional levels do not share an arithmetic or cyclic relationship. A transformational voice-leading graph reveals clear, horizontal paths between the two lowest voices throughout the progression and *varied transposition* between the chords. The similar motivic shape between the chords creates completely horizontal voice leading between chords 2 and 3 in the harmonic progression. This consistent horizontal voice-leading path fosters a sense of harmonic organization in the midst of unorganized transpositional levels.

⁹⁵ Straus, “Uniformity, Balance, and Smoothness in Atonal Voice Leading,” 320.

1

[7,8,t,e,1,2,3,5]

2

[8,9,e,0,2,3,4,6]

T_1

(0124578t)

1

[7,8,t,e,1,2,3,5]

2

[8,9,e,0,2,3,4,6]

E ^b	_____	E
G	_____	G [#]
F	_____	F [#]
D ^b	_____	D
B	_____	B [#]
B ^b	_____	B
A ^b	_____	A
D	_____	D [#]

T_1

Example 3.10a. Transposition created by swapping orthography in mm. 1 and 8 of “Volkovo Cemetery.”

pp

pp

3
(profondement recueilli)

3

pp

8vb

8vb

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole note chord of G4 and Bb4, followed by a half note chord of G4 and Bb4, and then a whole note chord of G4 and Bb4. The bass staff begins with a whole note chord of G3 and Bb3, followed by a half note chord of G3 and Bb3, and then a whole note chord of G3 and Bb3. A dashed line indicates a continuation of the bass staff. The second system consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole note chord of G4 and Bb4, followed by a half note chord of G4 and Bb4, and then a whole note chord of G4 and Bb4. The bass staff begins with a whole note chord of G3 and Bb3, followed by a half note chord of G3 and Bb3, and then a whole note chord of G3 and Bb3. A dashed line indicates a continuation of the bass staff.

5

Всё клад -

This musical score is for the song 'Всё клад -'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then a triplet of eighth notes (Bb, A, G) in the third measure. The piano accompaniment consists of three systems. The first system has a treble clef with a whole rest and a bass clef with a half note chord (Bb, F). The second system has a treble clef with a half note chord (Bb, F) and a bass clef with a triplet of eighth notes (Bb, A, G). The third system has a treble clef with a half note chord (Bb, F) and a bass clef with a triplet of eighth notes (Bb, A, G). The key signature has two flats (Bb, F) and the time signature is 4/4.

48

8

би - ще све - тит ту - скло, буд - то низ - кий скрыт - ный дом. Жиз - ни

10

про - шлой зло - е ру - сло, за - те - нив - ше-е - ся льдом.

The musical score consists of two systems. The first system (measures 8-9) features a vocal line with a treble clef and a piano accompaniment with grand staves. The vocal line includes a triplet of eighth notes in measure 8 and a triplet of quarter notes in measure 9. The piano accompaniment includes a triplet of eighth notes in the left hand of measure 8 and a triplet of quarter notes in the right hand of measure 9. The second system (measures 10-11) continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes in measure 10. The piano accompaniment includes a triplet of eighth notes in the left hand of measure 10 and a triplet of quarter notes in the right hand of measure 10. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Example 3.10c. Switch to sharp orthography in mm. 8–10 of “Volkovo Cemetery.”

Moderato (très doux)

[5,6,8,t,e,1,3] [8,9,e,1,2,4,6]

T₃

[0,1,3,5,6,8,t] [8,9,e,1,2,4,6]

T₄ T₈

(013568t)

1 2 3 2

[5, 6, 8, t, e, 1, 3] [8, 9, e, 1, 2, 4, 6] [0, 1, 3, 5, 6, 8, t] [8, 9, e, 1, 2, 4, 6]

E# B D# B
C# G# B# G#
A# E E E
G# A C# A
F# C# C# C#
D# F# E# E#
B D F# F#

T₃ T₄ T₈

Example 3.11. Uniform voice leading in mm. 1–4 of “You Carry Love.”

Horizontal paths between the lower voices coincide with the “CLASSIC” systems treatment of the bass in determining harmony and assert the importance of transpositional relation-

ships in Roslavets's "NEW SYSTEM." These horizontal paths between voices persist as the song transitions to different formal areas. *Varied transposition* also plays a role in transitions to a new synthetic harmony. Example 3.12 displays the shift from (013568t) harmony to (0134689) harmony as "You Carry Love" enters its B section. This progression shifts to horizontal voice leading between chords 2 and 4 in order to facilitate a seamless transition to the new harmonic area. Chords 2 and 4 share six common tones, with G-flat and G-natural differentiating between (013568t) and (0134689) harmony. Placing the horizontal voice leading in the upper voices emphasizes the relevance of the movement from G to E-flat to G-flat and creates symmetry between chords two three and four. As in Example 3.10, the organization present with horizontal voice leading compensates for the *varied transposition*.

The image contains a musical score and a voice leading diagram. The musical score at the top shows four measures, numbered 1 through 4, with piano accompaniment in treble and bass staves. Below the score, the following information is provided:

Measure 1: [0,1,3,5,6,8,t]
Measure 2: [9,t,0,2,3,5,7]
Measure 3: [5,6,8,t,e,1,3]
Measure 4: [9,t,0,1,3,5,6]

Transpositions indicated by arrows: T₉ (1 to 2), T₈ (2 to 3), and *T₄(2) (3 to 4).

The voice leading diagram below shows the pitch classes of the chords and the movement of individual voices between them:

1	2	3	4
(013568t)	(013568t)	(013568t)	(0134689)
[0,1,3,5,6,8,t]	[9,t,0,2,3,5,7]	[5,6,8,t,e,1,3]	[9,t,0,1,3,5,6]

The diagram shows the following voice leading paths:

- From Measure 1 to Measure 2: T₉
- From Measure 2 to Measure 3: T₈
- From Measure 3 to Measure 4: *T₄(2)

Specific voice leading paths are shown with lines connecting notes between measures. For example, in the transition from Measure 1 to Measure 2, E^b moves to G, C to E^b, F to A, A^b to D^b, B^b to B^b, G^b to F, and D^b to C. Similar paths are shown for the other transitions.

Example 3.12. Transition from (013568t) to (0134689) in m. 12 of "You Carry Love."

Varied transposition plays a role in orthographical transition through the use of enharmonic pivots. Example 3.13 reveals a new method of orthographical transition by enharmonic pivot using *varied transposition* in mm. 32–33. Here, the enharmonic pivot is a single pitch in the same (0134689) harmony that shifts the music from sharp orthography to double flat orthography.

The image displays a musical score and a corresponding pitch class diagram for Example 3.13, illustrating an orthographical transition through an enharmonic pivot.

Score: The score is in 3/4 time, starting at measure 32. The vocal line (treble clef) has lyrics: "то, что шеп - та - ли вы, о, мно - го,". The piano accompaniment (grand staff) is divided into four measures, each labeled with a box number (1, 2, 3, 4). The piano part features a sequence of chords and melodic lines. The first measure (1) is marked *p* (piano). The second measure (2) is marked *dim.* (diminuendo). The third measure (3) is marked *p*. The fourth measure (4) is marked *dim.*. The piano part includes a sequence of chords and melodic lines. The first measure (1) is marked *p* (piano). The second measure (2) is marked *dim.* (diminuendo). The third measure (3) is marked *p*. The fourth measure (4) is marked *dim.*.

Pitch Class Diagram: The diagram shows the pitch classes for the four measures, connected by transposition operations. The pitch classes are listed in boxes 1, 2, 3, and 4, with their corresponding sets of pitch classes and the transposition operation used to connect them.

- Box 1: (0134689) [3,4,6,7,9,e,0]
- Box 2: (0134689) [6,7,9,t,0,2,3]
- Box 3: (012468t) [0,1,2,4,6,8,t]
- Box 4: (012468t) [0,1,2,4,6,8,t]

The diagram illustrates the following transposition operations:

- T_3 connects Box 1 to Box 2.
- $*T_6(3)$ connects Box 2 to Box 3.
- T_0 connects Box 3 to Box 4.

The diagram also shows the specific pitch classes involved in the transition, with D and E double flat highlighted as the enharmonic pivot.

Example 3.13. D-natural/E-double-flat enharmonic pivot in mm. 32–33 of “You Carry Love.”

Before the orthographical pivot, the voices in chords 1–3 follow Roslavets’s *standard method of orthographical transition*, since the sharp and flat notes move to either natural or the same spelling notes. The D-natural in the upper voice of chord 3 enharmonically pivots to the E-double-flat in chord 4 and moves the synthetic chords to flat and double flat orthography. The voice reinforces this orthographical change by repeating an E-double-flat on beat three of m. 33 and the music introduces more double flats in mm. 34–35. Measures 42–43 feature a similar transition from a doubly chromatic spelling to a natural spelling via enharmonic pivot on a larger scale. As shown in Example 3.14, mm. 43–43 contains an enharmonically re-notated (013568t) chord as an adjacent enharmonic pivot rather than a single pitch. Here, the double sharp voices in chord 2 move to their respective natural voices in chord 3 in order to transition to flat voices in chord 4. Chord 3 contains six notes and is the same set as chord 2, so the F-natural (enharmonic to the E-sharp) is implied. This progression follows Roslavets’s *standard method of orthographical transition*, but breaks when the double sharp notes move to natural notes. The change to natural spelling creates an easier pivot to flat spellings between chords 3 and 4 and coincides with the previous method of orthographical transition. This progression in mm. 42–42 contains *varied transposition* and synthesizes Roslavets’s use of enharmonic pivots with earlier methods of orthographical transition. Examples 13–14 demonstrate the connection between *varied transposition* and orthographical transition via enharmonic pivot. *Varied transposition* exemplifies the fluidity of enharmonic pivots since they can appear anywhere within a progression rather than being a product of an interval cycle that starts and ends a progression.

42

нѣ - ном хру - ста - ле сме - ю - щей-ся ду - ши.

1 2 3 4

[5,6,8,t,e,1,3] [e,0,2,4,5,7,9] [e,0,2,4,5,7,9] [7,8,t,0,1,3,5]

T_6 T_0 T_8

(013568t)

1 2 3 4

[5,6,8,t,e,1,3] [e,0,2,4,5,7,9] [e,0,2,4,5,7,9] [7,8,t,0,1,3,5]

G[#] — C^x — F — B^b
 E[#] — A^x — E — G
 B — F^x — B — E^b
 C[#] — B[#] — C — A^b
 A[#] — D^x — G — C
 F[#] — G^x — D — F
 D[#] — E[#] — A — D^b

T_6 T_0 T_8

Example 3.14. Adjacent enharmonic pivot in mm. 42–43 of “You Carry Love.”

5

Всѣ клад -

1 2 3 3

[7,8,t,0,1,4] [t,e,1,3,4,7] [3,4,6,8,t,0] [3,4,6,8,t,0]

Example 3.15. Non-chord tones in mm. 5–7 of “Volkovo Cemetery.”

Aside from methods of transpositional and orthographical organization, *Four Compositions for Voice and Piano* has examples of non-chord tones within Roslavets's "NEW SYSTEM." Measure 7 of "Kuk" contains a series of synthetic harmony with non-chord tones that appear with a metric and textural change in the accompaniment. In Example 3.15 Roslavets utilizes his *standard method of orthographical transition* in "Volkovo Cemetery" to resolve non-chord tones. Measures 5–7 contains a series of chords with the rhythmic motive of the (013569) synthetic chord, yet contain seven notes. These seven-note chords belong to different set classes from the three main synthetic chords and disrupt the harmonic continuity of the song. In m. 5 the E-flat and G-flat serve as accented non-chord tones that resolve up a semitone and create a (013569) synthetic chord. Measures 6–7 contain C-flat as an accented non-chord tone that also resolves up by semitone to create a (013579) chord. As in m. 11, (013579) chords fall into the same category since they share the same rhythmic motive and only differ by one semitone. Roslavets's treatment of the non-chord tones contrasts with the "CLASSIC" system's standard of resolving flat notes downward. Instead, Roslavets's resolves the non-chord tones in the song using his *standard method of orthographical transition*: flat notes move to natural or double flat spellings. Thus, the resolution of the non-chord tones in mm. 5–7 (E-flat, G-flat, and C-flat) resolve up by semitone.

Example 3.16 shows another instance of the non-chord tones in m. 7 of "Kuk." The presence of chords with more than seven different pitches at the texture change supports the notion of non-chord tones in the harmony. Chord 1 contains B-flat as a non-chord tone that resolves up by semitone to B-natural in the upper voice to create a (0134689) harmony. This resolution up by step mirrors Roslavets's treatment of non-chord tones in mm. 5–7 of "Volkovo Cemetery" (Example 3.5). Chord 2 contains two non-chord tones the B-natural and the G-flat. Here, the B-flat

7 *p* *poco cresc.*

ПТЕН - ЦЫ жел - то - ро - ти - ли

1 2 3

cresc.

[4,5,7,8,t,0,1] [7,8,t,0,1,3,4] [9,t,0,1,3,5,6]

Example 3.16. Non-chord tones in m. 7 of “Kuk.”

functions as a suspension from the previous chord that resolves simultaneously to the B-flat in the lower voice. The G-flat functions as a non-chord tone, but does not contain a resolution. Roslavets’s uses another suspension in chord 3 with the E-natural of chord 2 resolving to E-flat in the lower voice in order to form a (0134689) harmony. After measure 7 the harmony continues without non-chord tones throughout the rest of the song. Although the harmony remains constant throughout “Kuk,” Roslavets utilizes different types of enharmonic pivots to shift the orthography. Measure 5 features a single pitch as the enharmonic pivot that shifts the music from natural spelling to sharp spelling within a single harmony.

Analyzing *Four Compositions for Voice and Piano* through set-class and voice-leading approaches reveals the ways in which Roslavets sought to break with past compositional traditions and expand his “NEW SYSTEM.” *Cyclic transposition* reveals goal oriented paths amongst synthetic harmonies and accentuates the importance of orthography through the use of enharmonic pivots. *Derivative transposition* illustrates a deeper level of harmonic organization

present in Roslavets early synthetic compositions. *Varied transposition* accentuates the flexibility of the “NEW SYSTEM” and highlights methods of harmonic organization outside of transpositional levels. Roslavets’s musical settings of poetry by Burlyuk, Severyanin, Bolshakov, Gnedov in *Four Compositions for Voice and Piano* synthesizes poetic and musical experimentation that was sought out by the Russian Futurist movement.

CHAPTER 4: CONCLUSION

The works by Arthur Lourié and Nikolay Roslavets examined in this thesis represent opposite means of compositional experimentation during the height of the Russian Futurist movement. Lourié hearkened to Russian folk influences that challenge the boundaries of tonality through the use of *peremennost'* in *Azbuka* and *Corona Carminum Sacrorum*. Roslavets invented his own system of composing with synthetic chords in order to free himself from past artistic trends that were despised by both Futurist groups. Although my analysis provided insight into the compositional trends used during the Russian Futurist movement there are still many works of theirs, and their contemporaries, that merit analytical attention. Unfortunate political circumstances led to Roslavets's and Lourié's artistic demise within their homeland. Their works were written out of history books and only recently scholars in the West have brought their works back from obscurity. It is my hope that this thesis has shown the value of these composers' musical contributions and inspires others in my field to continue the revitalization of Arthur Lourié and Nikolay Roslavets.

As my analyses have shown, Lourié's and Roslavets's different methods of composition synthesized literary and artistic ideals of the Russian Futurist movement (1913–1917). Lourié's *Azbuka* and *Corona Carminum Sacrorum* highlighted the composers' shift to “new simplicity”⁹⁶ and focused on Russian and religious elements after Lourié's experimental music and conversion to Catholicism in 1913.⁹⁷ Roslavets's *Four Compositions for Voice and Piano* reveals early methods of harmonic and orthographical organization in his system of composing with synthetic chords.

⁹⁶ Larry Sitsky, *Music of the Repressed Russian Avant-Garde, 1900-1929* (London: Greenwood Press, 1994), 87.

⁹⁷ Olesya Bobrik, “Arthur Lourié: A Biographical Sketch,” in *Funeral Games in Honor of Arthur Vincent Lourié*, ed. and trans. Klára Móricz and Simon Morrison (Oxford: Oxford University Press, 2014), 38-39.

Lourié's compositional method can be explained using Russian theoretical approaches. The songs discussed in this thesis make a consistent use of *peremennost'*, especially in the "Ave Maria" and "Salve Regina" from *Corona Carminum Sacrorum* and "The Syllables in the Chant" and "About the Blind" from *Azbuka*. All four songs fluctuate between A minor and C major rather than containing one, concrete key center. "Ave Maria" contains Kholopov's modality type mutability in that the accompaniment mirrors the fluctuations between A minor and C major outlined in the melodic line. I show that the avoidance of cadences in either mutable center in the triadic accompaniment strengthens the mutability created by the melody. "Salve Regina" has the same harmonic areas gravitating around A minor, C major, E minor, and C major, but contains Miasoedov's proto-harmony in the shift from A-center Aeolian to E-centered Phrygian in the middle of the piece. The primarily monophonic texture of "The Syllables in the Chant" exemplified the importance of monophony generating mutability according to Yavorskiy's *Theory of Modal Rhythm*. "About the Blind" demonstrated the significance of pitch centricity in Kholopov's modality type mutability through the presence of the pitch E in every measure of the song.

As discussed in Chapter 3, Roslavets's early method of composing involves synthetic chords that are organized by transpositions of different levels in *Four Compositions for Voice and Piano*. I defined three types of transposition: *cyclic*, *derivative*, and *varied* and reveal their functions in defining the harmonic and orthographical landscapes of the songs using set class and voice-leading analyses. *Cyclic transposition* uses interval cycles in conjunction with enharmonic pivots to shift to different orthographical areas within a song. *Derivative transposition* highlighted a deeper level of harmonic organization in Roslavets's early work and functions to transition between synthetic harmonies belonging to different set classes. *Varied transposition* contained less organization but often features horizontal paths between voices of chords to generate har-

monic continuity. Progressions with *varied transposition* featured different types of enharmonic pivots that appear as a single pitch or adjacent chords in a progression that move the music to a different orthographical area.

While both composers used different compositional methods, each was part of a loosely defined artistic movement—Russian Futurism—that sought to create new artistic paths within the newly formed Soviet Union. Although the movement was short-lived, it produced some of the most unique and interesting compositions. The very difference in artistic approaches made the movement one of the most intriguing at the fin de siècle. I hope that my study is only one of many to follow that will explore some of the even lesser known artists of Russian Futurism, including Stanchinskiy, Mosolov, and Rebikov.

BIBLIOGRAPHY

- Bakulina, Ellen. "The Concept of Mutability in Russian Theory." *Music Theory Online* 20, no.3 (2014).
- _____. "Tonality and Mutability in Rachmaninoff's *All Night Vigil* Movement 12." *Journal of Music Theory* 59, no. 1 (2015): 63-97.
- Bazayev, Inessa. "Composing with circles, spirals, and lines of fifths: Harmony and Voice Leading in the works of Nicolai Roslavets." PhD diss., City University of New York, 2009.
- _____. "The Expansion of the Concept of Mode in Twentieth Century Russian Music Theory." *Music Theory Online* 20, no. 3 (2014).
- Bobrik, Olesya. "Arthur Lourié: A Biographical Sketch." In *Funeral Games in Honor of Arthur Vincent Lourié*, edited and translated by Klára Móricz and Simon Morrison, 28–63. Oxford: Oxford University Press, 2014.
- Burlyuk, David, Khlebnikov, Victor, Kruchenykh, Alexander, and Mayakovsky, Vladimir. *Poščečina obščestvennomu vkusu*. Drucker, 1912.
- Carr, Maureen A. *After the Rite: Stravinsky's Path to Neoclassicism: 1914–1925*. Oxford: Oxford University Press, 2014.
- Compton, Susan P. "Italian Futurism and Russia." *Art Journal* 4 (1981): 343–48.
- Douglas, Charlotte. "The New Russian Art and Italian Futurism." *Art Journal* 3 (1975): 229–39.
- Ewell, Terry Barnard. "Nikolai Roslavets: Music and Revolution." PhD diss., Cornell, 1994.
- Ferenc, Anna. "Roslavets, Nikolay Andreyevich." *Grove Music Online*. *Oxford Music Online*.
- Kholopov, Yuri. *Garmoniia: Teoreticheskiĭ kurs*. Moscow: Kompozitor, 1988.
- Livshits, Benedikt. *The One and A Half-Eyed Archer*. Translated and edited by John E. Bowl. Newtonville, MA: Oriental Research Partners, 1977.
- Lobanova, Marina. *Roslavets, Nikolai Andreyevich: Lieder und Romanzen Volume 2*. Mainz: Schott Music, 1987.
- Lourié, Arthur. "An Inquiry to Melody." *Modern Music* 7–8, no. 1 (1930): 6–9.
- _____. *Azbuka*. Petersburg: Gosudarstvennoye Muzikal'noye Izdatelstvo, 1920.

- _____. *Corona Carminum Sacrocrum*. Moscow: Gosudarstvennoye Muzikal'noye Izdatelstvo, 1920.
- Markov, Vladimir. *Russian Futurism: A History*. Berkeley: University of California Press, 1968.
- McKnight III, Charles Monroe. "At the Vanguard of Russian Musical Modernism: Nikolai Andreevich Roslavets." PhD diss., University of Washington, 1994.
- Miasoedov, Andrei. *O garmonii russkoï muzyki (korni natsionalnoï spetsifiki)*. Moscow: Prest, 1998.
- Roslavets, Nikolay "Nikolay A. Roslavets on Himself and His Works." *Sovremennaiia muzyka* 1 (1924), 132-138.
- Sitsky, Larry. *Music of the Repressed Russian Avant-Garde, 1900-1929*. London: Greenwood Press, 1994.
- Straus, Joseph. "Voice Leading in Atonal Music." In *Music Theory in Concept and Practice*, edited by: James M. Baker, David W. Beach, and Jonathan W. Bernard, 237-274. Rochester: University of Rochester Press: 1997.
- _____. "Uniformity, Balance, and Smoothness in Atonal Voice Leading." *Music Theory Spectrum* 25 (2003): 305-352.
- Trophimoff, M. "Modern Russian Popular Songs." *Folklore* 23, no. 4 (1912): 427-42.

APPENDIX: TRANSLATIONS OF THE ROSLAVETS SONGS

Translation of “Volkovo Cemetery” (Burlyuk)⁹⁸

Всё кладбище светит тускло,
Будто низкий скрытный дом.
Жизни прошлой злое русло,
Затенившееся льдом.
Над кладбищем зыбки виснут.
В зыбках реют огоньки.
В каждой пяди глины оттиснут
Умудренный жест руки.
Ветр качает колыбельки.
Шелест стоны шорох скрип.
Плачет, сеет пылью мелкий
Дождик ветки лип.

The entire cemetery is lit dimly,
as if a low, hidden home.
Evil course of a past life
stretched over by ice.
Above the cemetery cradles hang.
In these cradles shine lights.
In each span mud will be moved
by the wise gesture of the hand.
Wind shakes cradles.
Rustle, moan, swish, creak.
Cries, covered with tiny dust
rain these linden branches.

Translation of “You Carry Love in an Elegant Bottle” (Bolshakov)

Вы носите любовь в изысканном флаконе,
В гранёном хрустале смеющейся души.
В лазурных розах глаз улыбка сердца тонет.
В лазурных розах глаз – бутоны роз тиши.
Духи стихов в мечту, пленительных в изыске,
Пролив на розы глаз в лазурных розах глаз,

Вы прошептали мне, вы прошептали близко,
То, что шептали вы, о, много, много раз.
Вы носите любовь в изысканном флаконе,
В гранёном хрустале смеющейся души.
И запах роз мечты моей не похоронит,
Что прошептали вы, что сказано в тиши.

You carry love in an elegant bottle,
in the laughing soul's cut crystal.
In the eyes' azure roses the smile of the heart sinks.
In the eyes' azure roses- rose buds of silence.
Scent of poems into a dream, captivating excess,
spilling onto the eyes' roses in the azure roses of the
eyes,
you whispered to me, you whispered closely,
that which you whispered, oh, many, many times.
You carry love in an elegant bottle,
in the laughing soul's cut crystal.
And the smell of roses will not burry my dream,
that, which you whispered, which was spoken in
silence.

Translation of “Daisies” (Severyanin)

О, посмотри! как много маргариток —
И там, и тут...
Они цветут; их много; их избыток;
Они цветут
Их лепестки трехгранные — как крылья,

O, look! How many daisies-
and there, and here...
they bloom; there's many; their abundance;
they bloom.
Their triangle petals-like wings,

⁹⁸ Translations are by Aleksandra Drozzina.

Как белый шелк...
Вы—лета мощь! Вы—радость изобилья!
Вы—светлый полк!
Готовь, земля, цветам из рос напиток,
Дай сок стеблю...
О, девушки! о, звезды маргариток!
Я вас люблю...

like white silk...
You—summer's might! You—joy of overabundance!
You—light army!
Prepare, earth, drink dew from the flowers,
Give the juice to the stem...
Oh, girls! Oh, stars of daisies!
I love you...

Translation of “Kuk!” (Gnedov)

Кук!
Я.
А стрепет где?
Гнезда перепельи разбухли,
Птенцы желторотили лес...
Кук!
Я.
Стрепетили стрепетки уныво—

Лес желтевел белого ...
Дай сок стеблю...
Куковала кука:
Кук!
Галоче станывал Бук—
Кук его—Гук!
А где же стрепета?

Kuk!
I.
And where is the little bustard?
Nests of bustard's are swollen,
baby birds make the forest yellow...
Kuk!
I.
The little bustards were making sound without
energy—
the forest was becoming yellow...
The bird was going “kuk”:

Kuk!
Someone was sighing—
his kuk—guk!
And where is the sound commotion?

VITA

Savanna Rigling, born in Orlando, Florida, received her Bachelor of Music in Vocal Performance from the University of South Florida. She studied voice under Dr. Brad Diamond and Charles Wesley Evans and continues to sing during her graduate studies. Savanna anticipates graduating with her M.M. in Music Theory in August 2017 and plans to continue her studies as theorist by enrolling into a PhD program. During the summer, Savanna serves as the music director of Camp Ton-A-Wandah where she works to preserve the musical traditions of the 80-year-old program.